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Nov. 21, Jan. 2, 30, Feb. 6, April 10.
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WANTED, High-class Attractions,
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Jan. 2, Feb. 20, onwards, with exceptions.
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The Wyndham's Theatre Success.
"DADDALUMS."
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Wanted, Oct. 10.
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Actual Production from New Theatre.
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Oct. 3, 10.

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"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
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The New Romantic Musical Play.
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WANTED, Theatres, March 13 and 20.
With Miss Connie Ediss.

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WANTED, Theatre.
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Midlands preferred.
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"NEXT, PLEASE."
The Business Reviver.
Wire, JOHNNY McELROY,
Grand Theatre, Stockton.

"HINDLE WAKES."
WANTED, Oct. 3 (between Grantham and Mansfield), Oct 31 (North).
EDWIN T. HEYS, Mile End, Stockport.

"ALL ABOARD."
WANTED, Oct. 3, South.
Cast including Albert Darnley, jun., Bud Richie, Jose, Barclay Gammon, Jack Murray, &c. Wire, VENTOM SWIFT, Coliseum, Portsmouth.

"AT THE HOUR OF MIDNIGHT."
"AT THE HOUR OF MIDNIGHT."
By Mrs. Kimberley.
WANTED, Oct. 10 and 17, for this Great Dramatic Attraction. Change of bill if required.
Wire or write,
J. C. CARLYLE, Metropole Theatre, Glasgow (two weeks).

"EAST LYNNE."
(Bullock.)
WANTED, Oct. 10 and on, to follow Sheffield.
(14th annual visit.)

J. PITT-HARDACRE,
3, Kilburn Priory, London, N.W. 6, until Saturday; then,
14, Sheaf Gardens-terrace, Sheffield.

WANTED, First-class Theatres and Music Halls. "FAIR AND WARMER," Oct. 6 (3 nights), Midlands, Nov. 28 and Dec. 26. "THE CINDERELLA MAN," Oct. 31. "THE PURPLE LADY," Oct. 31 (to precede Empire, Kingston), and Dec. 26. HORSFIELD, Offices, 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone: Gerrard 7167.

ERIC LESLIE
presents
"THE YOUNG PERSON IN PINK."
By Gertrude E. Jennings.
From Haymarket, Aldwych, and Queen's Theatres.

This week, Hippo., Rugby.
Next week, Opera House, Scarborough.

WANTED,
Oct. 31, South.
Jan. 23, near London.
Feb. 13, 20, 27.

Unexpectedly
Vacant Monday Next.
Vacant Monday Next.
The Show with a Reputation.
A Sure Winner
"LIZZIE."
"LIZZIE."
Refer Palace, Aberdeen.
"Aberdeen Express" says:—"One of the cleanest, prettiest, yet brimful of comedy, is the attraction at the Palace this week."

WANTED, Monday Next.
Wire for Monday.
Also Oct. 24 (between Hartlepol and Whitehaven).
ABBOTT, House address, 8, Dalny-street, Levenshulme, Manchester.

Wire. Wire. Wire.
WANTED, Monday next,
the Super Revue
"WHEN IRISH EYES ARE SMILING."
"WHEN IRISH EYES ARE SMILING."
An instantaneous success here on Monday night. Refer Morton Powell, Esq.
Cast includes Bandmaster Guy, with his seven ex-Service Bandsmen of the Irish Guards.
Note.—Distance no object if money can be taken.
Also vacant Oct. 10, 17, 24, 31, Nov. 14, 21, and on.
Wire for Monday.
WILLIAMS,
Queen's Theatre, Farnworth, Bolton.

"THE CHOCOLATE SOLDIER."
The World-famous Comic Opera.
WANTED, Nov. 7 and 28, and a few Spring vacancies. Apply, HUBERT WOODWARD, Broadmead House, Panton-street, S.W. 1.

MR. C. WATSON MILL,
in conjunction with
Messrs. Marriott Watson and James Ussher,
Present
"THE FACE AT THE WINDOW."
WANTED Known, this enormous attraction
IS VACANT NEXT WEEK.
Also Oct. 10.
Oct. 3 vacant.
Oct. 10 vacant.
Also Oct 24,
Oct. 31,
and
Nov. 7.
Refer any Manager re the business done with this wonderful attraction.
Wire for Oct. 3 to
C. WATSON MILL,
Haddon House, Leamington Spa.

WANTED, for "Little Jack Horner" and "Little Red Riding Hood," Theatre for Christmas Production Date, two or three or more weeks preferred. Address, Box 231, "The Era."

THE KENTUCKY MINSTRELS.
WANTED, Theatres, Picture Halls, Pavilions, Oct. 17 and 24, and dates in November. A splendid troupe of artists. Beautiful stage setting and costumes. Wire or write to GEORGE BAXTER, Victoria Hall, Ripon, Yorks.

"OUTCAST."
From Wyndham's Theatre.
"BILLETED."
From the Royalty Theatre.
WANTED, Oct. 24, 31, and Nov. 7.
SILVER, T.R., Pontypool.

THEATRES WANTED.

HAROLD V. NEILSON.
(20th Consecutive Year of Management.)
"THE ROMANTIC AGE,"
By A. A. Milne. As played over 150 nights at the Playhouse and Comedy Theatre, W.
Including Miss Esmé Biddle.

Bookings:—Theatre Royal, Manchester, Liverpool, Leicester, Dublin, Plymouth, Oxford, Cambridge, Brighton, Bournemouth Eastbourne, Westcliff, Harrogate, Buxton, Bath, Torquay, Guildford, Llandudno, Leamington, Hanley, Scarborough.

WANTED (unexpectedly vacant),
Oct. 24.
Oct. 24.
Oct. 24.

Only Vacant Date this Year.

Wire,
HAROLD V. NEILSON,
Theatre Royal, Bognor.

BROMLEY-CHALLENOR COMPANIES.
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
WANTED, Oct. 17, unexpectedly vacant.
Oct. 17, unexpectedly vacant.
Oct. 17, unexpectedly vacant.
Between Plymouth and London.
Feb. 13 (Midlands).

Wire. JAMES CRAIG,
9, Porchester-gardens,
London, W. 2.

"THE NEW BARMAID."
WANTED, Oct. 17, 24, 31. HAROLD WAGNER, Brooke Villa, Ashford, Middlesex.

"THE VERY IDEA."
De Courville's Production with Easton Pickering.
WANTED, Oct. 3, Oct. 3, Oct. 3
Wire, HALDANE CRICHTON, Palace Pier, Brighton.

WANTED, Monday next, through double booking, "BEAUTIES." Musical Comedy Revue. TOM VERNON, 170, Oxford-road, Manchester.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.

WANTED, as a Joint Engagement, Lady, to play "The Governess," and a clever Child Actress to play "The King of Rome" in "A Royal Divorce."

Address, immediately, giving full particulars as to ages, height, latest references, and lowest
salary required.

J. H. TOMKINSON,

Palladium, Aberdare,

South Wales.

WANTED, Good Comedian, not more than 5ft. 7in. in height; rehearse Oct. 3. Lowest terms, age, references, &c., MULLORD, 163, Balham-hill, S.W. Letters only.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W.1. 'Phone, Regent 4329.

WANTED, Aristocratic Young Actors residing in London, who desire stage practice in good comedies, &c., under recognised producer, with frequent public performances in London (no fees). Apply SEC., The Studios, 7, Paddington-street, Baker-street, W. 1. 'Phone, 2687 Langham.

KENDALL'S AGENCY,
Regent House, Regent-street, Leicester.
'Phone 4214.
Telegrams, "Mascots, Leicester."
WANTED, Refined Entertainers at the Piano, Monday, onwards.

WANTED, Ladies and Children to Train for Pantomime. FRANK PERRY'S AGENCY, 49, High-st., New Oxford-st., W.C.

WANTED, Clever Boys and Girls, age 12-16, able to Dance, for London Pantomime. Call Thursday, between 11 o'c. and 1 o'c., SYDNEY JAY'S AGENCY, 181, Wardour-street, W. 1. Regent 4329.

WANTED, Tenor, to join another in street work.
Box 208, "The Era."

ARTISTS' WANTS.

WANTED, Monday next, by GEORGE WRIGHT, Light Comedian, Juvenile Lead, Revue, or C.P.; own numbers; smart wardrobe; good voice; good feeder. Wire or write, 186, High-st., Peckham, S.E. 15.

WANTED Known, Young Actor (19), buried alive in Yorks, would welcome correspondence from anyone out in the civilised world; Shakespeare enthusiast. Please write, Box 212, "The Era."

MUSIC HALL ARTISTS WANTED

PALACE, SUNDERLAND.
WANTED, Variety Acts of every description for the following dates:—
Oct. 10, 17, onward. Address, with lowest terms, to MANAGER. Palace, Sunderland.

MARIONETTE SHOW.
WANTED a First-class Marionette Show
(30 to 60 minutes),
for Colonial Tour.

Address,
HARRY FRIEDMAN,
C/o "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, by GERTIE LENO, Soprano, Oct. 3, 17. 54, Bartlett-street, Wavertree, Liverpool.

WANTED, Oct. 10, 17, 24, by MAISIE COYNE, Just a Comedienne. This, 40, St. Mary's-sq., Kennington-rd., London, S.E. Next, Pavilion, Newbury.

WANTED, Monday next, also Oct. 10, by ALFRED WALL, Character Comedian. Wire, 40, St. Mary's-square, Kennington-road, London, S.E.

WANTED, Monday next,
JIMMIE VERNER,
Comedian.
Wire, 104, Southwark Bridge-rd., London.

WANTED, by SAM HILTON, Comedian, Oct. 3, 10, 17, 24, through transferring for L.T.V., This Holborn Empire, London. P.A., 27, Waltham-grove, Fulham, S.W. 6.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, and Oct. 10, DAVIES & UDALL, Comedy Playlet, "THE GRUMBLER." Wire offers, 109, Victoria-street, Longsight, Manchester.

WANTED, Monday next, to follow Tivoli, Dublin, by BUNNY and DAWE, good Comedy Speciality Act. A sure success on any bill. Wire, this Tivoli, Dublin.

HARRY ROMFORD
Presents THE FOUR ROMFORDS,
in a Refined and Up-to-Date
Song and Dance Scena.
WANTED, Oct. 3, 10, 17, onwards.
Any size stage. Plays 15 to 20 mins
The Act that appeals to all.
Wire or write, HARRY ROMFORD, 102, Rusholme-road, Manchester.

WANTED, Oct. 10 and on.
for
"THE POWER OF KINDNESS,"
Introducing 2 Gents and
ESMERALDA,
The Most Wonderful Horse in the Business.
Proprietors and Managers please note that this Act will convince any audience that training horses can only be done by KINDNESS. This horse has been trained, and will be introduced by
MR. CHARLES GINNETT,
who will explain to the audience after each performance how it is done.

A. DAGOIS,
6, Cranworth-gardens, Brixton, S.W. 9.

WANTED, November 14 and onwards, one of the finest performing Pony and Dogs Act, and a most perfect Calculating and Educated Pony. MLLE. EMMIE FOSSETT and Agust, Lodge Farm, Tiffield, Towcester.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope, the greatest single-handed aerial act, at liberty circus or carnival. 8, Percy-circus, King's Cross-rd., London.

WANTED Known, at liberty, MLLE. EMMIE FOSSETT and the Finest (School Horse) Manager, Straight School Riding or Leaping and Jumping; also Educated Pony and Dogs, assisted by Comedy Agust "Bumpo." Lodge Farm, Tiffield, Towcester.

WANTED Known, CARRIE and DICK, Novel Athletic Spec. Also "Young Sandow," the Sensational Herculean.
Two Well-dressed and Refined Specialities.
Vacant Shortly for Winter Season.
Coms., this, Dupreno's Circus, Malmesbury, Wilts; or
P.A., 15, Chichester-road, N.W. 6.

International Circus and Exhibition.
WANTED, Oct. 3, onwards; full, complete programme; may be seen working; own horses; open for circus, halls, world's fairs, &c., &c.; salary, share, rental. If opening night does not satisfy your patrons, do not pay us. Full pars., Box 242, "The Era."

MUSICIANS WANTED.

WANTED, Conductor-Pianist, male, cinema experience, West of England; good library. Lowest terms MANAGER, Palace, Truro.

WANTED, Violinist-Conductor, A.M.U., to open Oct. 10, pictures and variety, twice nightly, small orchestra, with up-to-date library, and give entire change weekly. Apply, with copy of refs., and salary required, to J. & E. LAMB, Buffalo Palace, Ashington, Northumberland.

WANTED, for Picture Palace, Ayr, to commence Oct. 24 or 31, Pianist-Conductor, First and Second Violin, 'Cellist, and Double Bass; must be first-class musicians. Terms and particulars, HARRY W. DAY, Gaiety Theatre, Ayr.

WANTED, open Oct. 3, Violinist-Rep., lead matinées; 24 hrs. weekly, including 4 matinées; must be thoroughly experienced. Apply, stating lowest, to MANAGER, Electric Theatre, Dorking.

WANTED, Violin Rep. and Drummer, for S.E. London cinema. State lowest salary for 7 evenings only, and experience, Box 232, "The Era."

WANTED, Musicians, at first-class variety halls.
Liverpool Olympia, Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, to open Monday Next, Oct. 3, Experienced Violin Repet.; audition from 3.30 p.m. Apply, MUS. DIR., Kingsland Empire, N.E.

HIPPODROME, COVENTRY.
WANTED, first-class Leader-Violinist (M.U.), for high-class varieties, to open Oct. 3. Full particulars, experience, and references to BEN PARKS, Conductor.

WANTED, Leading Violinist. Must be able fit pictures, play limelight selections. (Supply music.)
Only first-class men up to cinema work need apply.
(6 days. No Sundays.)
Photo. if possible.

P. D. REEVES,
13, Postley-road, Maidstone.

WANTED, Leader, for South-West London; 7 evenings. ABBOTT'S, 37, Uxbridge-road, Shepherd's Bush.

WANTED, Leader, 20 miles out of town; 6 days; open soon as possible. Box 237, "The Era."

WANTED, first-class Leader-Violinist, able to conduct; also 'Cellist, D. Bass, and Pianist; café work; start Saturday next. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, exp. Violin-Leader; cinema; 2 mats., 6 evengs., £6 10s. Also Orchestral Pianist, 2 mats., 6 evgs., £5. Both must be brilliant; state qualifications, age, &c.; audition by appointment. M. D., 110, Bradford-road, Fallowfield, Manchester.

WANTED, First-class Violinist-Leader and 'Cellist for Wood Green, Sept. 30 till Oct. 8; no Sundays; 5 hours daily, 11-1, 3.15-4.15, and 6-7. Apply, MISS POTTER, Berners Hotel, after 4 o'c.

WANTED, First-class Leader-Violinist (gent.), strong tone essential, for Cinema; no Sundays; audition Friday, 12 to 1.30. MUSICAL DIRECTOR, Apollo Picture House, 117, Stoke Newington-road, N. ('Phone, Finchley 1782.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.
HIPPODROME, WARRINGTON.
WANTED, Leader, Viola, and D. Bass; must be experienced in variety; with good solid tone; M.U. terms. Leader, £4, others £3 15s.; permanency; open Oct. 10. Particulars to T. HULLEY, M.D.

MUSICIANS WANTED.

WANTED, for Hippo., St. Helens, Leader, exp. first-class varieties; A.M.U.; terms £3 15s.; to open Oct. 10; state age. J. WHITELOCK, Musical Adviser, Argyle Theatre, Birkenhead.

HIPPODROME, DUNFERMLINE, N.B.
WANTED, thoroughly exp. Leader for Twice-nightly Variety and Mus. Com.; A.M.U. terms, £4 5s. at present. Particulars and refs., which can be taken up, to HENRY HARE, as above. None but steady, experienced, and capable man need apply.

WANTED, Violinist-Leader, for quartette; good reader secures permanency. Apply, with instrument, PONDERS END PICTURE THEATRE, any morning, 10 till 12.

WANTED, Oct. 17, capable, experienced Leader, good-class variety, twice nightly; no matinées; permanency. Recent references, terms, &c., to E. G. SUMMERFIELD, Empire Palace, Dewsbury.

WANTED, 1st Violin for Trio, able to fit to Pictures; also 'Cello and Organist (gent.); evenings only; 6 to 10.30, no Sundays. MANAGER, Apollo Cinema, Wimbledon.

WANTED, very good First Violinist, either sex; no Sundays. Apply after 3 p.m., with instrument, PALAIS DE LUXE, Station-road, Wood Green, N.

WANTED, for Oct. 3, for Hotel Trio, Experienced Lady Violiniste; good tone and instrument; 3½ hours daily; 6 days; live out. Terms and particulars to GORDON, 1, Cavendish-place, Eastbourne.

WANTED, Violinists, Leader and Repet. 'Cellist also write in. Accustomed to Tavan's and high-class music generally; Leader to play under Piano-Conductor. 6 hours daily; Sundays 3½.
Only Non-Union need apply; ladies or gents. State salary. Commence Oct. 10. Permanent and comfortable position if satisfactory. Box 172, "The Era."

WANTED, Solo Violinist; good money to efficient player. Call, with instrument, any time to-day or any morning, 229, Peckham Rye, S.E.

WANTED, Violinist and Pianiste; must have own library; able to match music to pictures, for small cinema. Apply, after 6 o'clock, MANAGER, Albion Cinema, Stoke Newington.

WANTED, Solo Violinist for Cinema, 5 hours daily (not Sundays); must be highly experienced, and good tone essential; terms £6; trade shows at usual rates. Apply, SIDNEY JONES, 6, Harrowdene-rd., Knowle, Bristol. Branch Secretary, M.U.

WANTED, good 2nd Violin, with refined tone, for Cinema, N.; experience not necessary; £2. Box 233, "The Era."

WANTED, for Ten Loonies' Co., good Solo Cornet; single man. State age, height, and wages. Fares paid after joining. State permanent address to REG. HARRIS, "The Era" Office.

MUSIC HALL STAGE BAND.
WANTED, first-class Solo Cornet; state whether single or married, age and terms. Box 156, "The Era."

WANTED, for Tenting, Solo Cornet;
Must be used to the business.
Apply,
JAMES BIDDALL, Circus, Pudsey. Thurs. Morley, Fri. Batley, Sat. Yorks.

WANTED, immediately, Bombardon or E flat or B flat Bass. BOYCOTT, Westbourne-park Studios, Woodfield-rd., Westbourne-park, W.

WANTED, good Saxophone Player for dance work; private and permanent engagements. Apply, Box 204, "The Era."

WANTED, first-class Jazz Trumpet, Trombone, and Saxophone. Apply, FORD, Grand Assembly Rooms, Barras Bridge, Newcastle-on-Tyne.

WANTED, first-class 'Cellist; cinema; continuous performance; permanency; terms £4 10s., six days. Refs., age, experience, to CONDUCTOR, 43, Newwalk, Leicester.

WANTED, good 'Cellist; full time. References, salary required, to MANAGER, Grand Cinema, Lowestoft.

WANTED, for Hippodrome, Dublin, 'Cellist and Contra Bass. State experience and give names for reference, to JOHN MOODY, Musical Director.

WANTED, 'Cellist, either sex; broad tone essential; sight reader and reliable; Tavan's. Terms, age, refs., for 5½ hours daily, to M. D., Picturedrome, Burton-on-Trent.

WANTED, 'Cellist,
for out of town.
ABBOTT'S, 37, Uxbridge-rd., Shepherd's Bush.

WANTED, to open Monday next, good 'Cellist for Cinema; must have powerful tone and quality, or useless. Apply, Friday, between 11-1. Also Double Bass and Mustel Organist (for evenings only). 28, Plympton-road, Brondesbury. Gentlemen only. No letters.

WANTED, 'Cellist, for first-class hotel, Yorkshire; 4 hours daily, 6 days a week; all meals provided. Terms and refs. to Box 225, "The Era."

WANTED, for first-class variety hall in Scotland, 'Cellist; applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 244, "The Era."

WANTED, 'Cellist (lady or gentleman), cinema, London, evenings only; no Sundays. State terms and experience, Box 245, "The Era."

WANTED, Flute, Oboe, and Clarinet Players for Birmingham City Police Band; age not over 30; height not less than 5ft. 8in. Apply, CHIEF CONSTABLE, Birmingham (Recruiting).

WANTED, first-class Organist (pipe organ); solo and orchestral; experienced in cinema. Audition Thursday, 11 a.m., PALLADIUM, High-road, Wood Green, N. 22.

WANTED, a Lady Orchestral Pianist; also a Violinist, to gain experience; can start on Friday. Call to-day (Wednesday), 11 o'clock, 25a, Crookham-road, Fulham, S.W. 6.

WANTED, two first-class Orchestral Pianists, to open next Monday, for picture theatre in town. Box 240, "The Era."

WANTED, Relief Pianist; London Cinema. State terms and experience. Box 246. "The Era."

WANTED, Pianist (young lady preferred), to play in small Cinema (live in). Particulars to WILL SCOTTON, Empire, Carmarthen.

WANTED, good Jazz Pianist, also Banjoist; singers; Croydon district; 30 engagements. Box 207, "The Era."

WANTED, for Cinema, First-class Pianist, with good library; also for occasional Organ Recitals; healthy seaside resort; commence Oct. 3; also good Violin, Cinema and Dances; latest references; inclusive terms for all shows given. Write, J. F. MOORE, Rosario, Torquay.

WANTED, a capable Relief Pianist, one able to play organ preferred. Apply, after 11 a.m., JOHNSON, Musical Director, King's Palace, Wimbledon.

MUSICIANS WANTED.

WANTED, Orchestral Pianist, up to cinema work. Only first-class men need apply. 6 days. No Sunday. P. D. REEVES, 13, Postley-road, Maidstone.

WANTED, Smart Lady Banjoist. Apply, MME. MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, at once, young Jazz Banjoist, semi-professional, for N. London Jazz Band. Write, A. T., 26, Claremont-sq., N. 1.

WANTED, Banjoist; must play Jazz. Call, after 8 o'clock, F. H. B., 26, Goldington-st., N.W. 1.

WANTED, Tip-top Drummer, Tymps., full effects, Oct. 10, Cinema, 5 hrs.; no Sunday. State terms. Box 217, "The Era."

WANTED, experienced Drummer, gent.; must have tymps. Call Wednesday, 7 p.m.; Thursday, 3 p.m. KINGSLAND IMPERIAL PICTURE THEATRE, 540, Kingsland-road, Dalston.

WANTED, Monday, Oct. 3, first-class Drummer, with tymps., for first-class cinema; permanency; evenings only; Jazz two nights weekly. Terms £4 4s. Wire or write, DOWSON, Musical Director, The Picture House, High-street, Ayr, N.B.

WANTED, Musicians, used to dance music, 3 nights a week, Cornet, Banjoist, Drummer. W. F. HURNDALL, King's Hall, London-road, S.E., Tel., 1022 Brixton.

WANTED, to open shortly, for first-class Kinema, just nearing completion,
Continuous performance nightly, 5 to 10.30.
No Matinées.
First-class Musicians.
Second Violin, 'Cello, Double Bass, and expert Pianist; comfortable shop to right men. Apply, with copies of refs., experience, stating lowest terms (mark envelope Musician), to LOGAN, Royal Kinema, Cleethorpes.

WANTED, Full Orchestra; first-class musicians only need apply; for picture theatre. Box 241, "The Era."

WANTED, Instrumentalists, for R.A.F. Cadet College (Official Band). Solo Cornet, to double with string (violin or string bass).
Solo Clarinet, to double with string (violin or string bass).
Solo Oboe, and Pianist capable of performing small orchestra at pictures and dances. Also double with wind instrument. None but competent men to apply.
Particulars on application to BANDMASTER, Cranwell, Sleaford, Lincs.

L. LEV. ORCHESTRAL CLASSES.
WANTED, MUSICIANS, ALL INSTRUMENTS REQUIRING ORCHESTRAL EXPERIENCE IN HIGH-CLASS MUSIC, AND WISHING TO BECOME FINISHED PLAYERS FOR CINEMA OR ANY OTHER KIND OF ORCHESTRAL WORK. FOR FULL PARTICULARS, APPLY BETWEEN 10 a.m. and 1 p.m., 4, COLVILLE-TERRACE, BAYSWATER.

THE MARGUERITE LAKE MUSICAL SALON.
WANTED, Leader, Repetiteur, 'Cello, Bass, Pianist-Organist, Cornet, Drums. Write or call to-day after 10 o'clock 44, Telford-avenue, Streatham. Pupils wanted to train; thorough tuition in Tavan arrangements and standard programmes. Dance musicians required immediately.

WANTED Known, MUSIC ON HIRE. THE LONDON MUSIC LIBRARY. ALGERNON CLARKE, Proprietor. Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Music bought and sold. Musicians and Bands provided for Cinemas, Restaurants, and Private Engagements.
Use of £1,000 worth of music for small weekly charge.
28, Lonsdale-road, Barnes, S.W.
'Phone, Hammersmith 1566.

WANTED IMMEDIATELY,
MUSICIANS,
TO JOIN OUR WELL-KNOWN ORCHESTRAL CLASSES.

MODERATE TERMS.

THOROUGH TUITION.

APPOINTMENTS FOUND WHEN PROFICIENT.

DON'T DELAY.

CINEMA BUREAU,
18, CECIL-COURT, CHARING CROSS-ROAD, W.C.

'PHONE, GERRARD 1414.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms, musicians, £11 10s. per month; Bandmasters, £13 10s. Uniform allowance, 25s. per month. Also Musicians for Hotel and first-class Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known,
ABBOTT'S ORCHESTRAL SCHOOL reopens Sept. 20, 1921. Apply at 47, Uxbridge-road, Shepherd's Bush, before 12 p.m., or write for appointment.

MUSIC ON HIRE.
WANTED Known. Do not play the same tunes over and over again. THE MOVIES' LIBRARY has, besides all the standard works, a unique collection of new and unusual compositions, including chamber music. Terms moderate. The librarians, thoroughly experienced in cinema and café work, will gladly give any advice and help required. Also Double Bass for Hire. Apply, 152-4, Queen's-road, Bayswater, W. 2, above the Peep Show, Mondays and Thursdays, 10.30 to 1 o'c.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms. Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED, Songs and Dances for publication, on best terms. KINGSWAY MUSIC CO., 10, Denmark-street, W.C. 2.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

LONDON'S LEADING CINEMA MUSIC EXPERT AND ORCHESTRA PROVIDER.

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ERL KING, by Schubert.		MARGUERITE SPINNING, by Schubert.	
THE ROSE	"	A STORMY MORNING	"
THE HOPE	"	THE TROUT	"
THE STARS	"	EULOGY OF TEARS	"

WE SPECIALIZE IN WATERPROOF CANVAS COVERS FOR ALL INSTRUMENTS.
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WANTED, Hotel or Café Engt., by Violiniste-Leader; experienced; good player. Write, 26, Lea-st., Lindley, Huddersfield.

WANTED Known, Dance Violinist (Leader), open for Engagements. C., 55, Allerton-road, N. 16.

WANTED, Engagement by high-class Leader; Alder, Tavan, symphony, fox-trots, &c. Please state maximum salary to tip-top performer. E., 8, Silver-street, Enfield, N.

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WANTED, Engagement as Violiniste, ex. Opera, M. Com., Varieties; 9 months last; at liberty Monday; in or near Hull preferred. CROFT, Prince of Wales Theatre, Grimsby.

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WANTED, Engt. by Violinist, long experience, reliable, any business. Address, WILKS, 76, Charlotte-st., W. 1.

WANTED, Engagement, Violin, experienced any business. VIOLIN, 49, Devonshire-road, Blackpool.

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WANTED, by experienced Cornet, Engagement; first-class musician; 15 years drama and variety, 6 years cinema. CHALLONER, 67, Wakefield-street, Edmonton, N. 18.

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WANTED, Engt. by good, exp. Cornet, any business; steady and reliable. "CORNETTIST," 19a, Hibbott-st., Church-st., Salford.

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WANTED, few evenings a week, dance business, Cornet, or Dep. Address, CORNET, 54, Balcombe-street, Dorset-square, Marylebone.

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WANTED Known, Clarinet, disengaged Oct. 10; thoroughly experienced any business. CLARINET, 16, Powell-st., Elton, Bury.

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WANTED, Engt. by Clarinet; exp.; any bus.; good refs.; lib. Oct. 1. BANNERMAN, 48, Medros-ter., Penzance.

WANTED Known, disen. Oct. 3, Clarinet, exp. all branches; high or low pitch. MISS S. GRIFFIN, Municipal Orchestra, St. Anne's-on-Sea, Lancs. Perm., Bundoran, Knockholt, Kent.

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WANTED, Engagement by Double Bass, thoroughly experienced, any business. BASSO, 63, Dunstan's-rd., East Dulwich.

WANTED, by young, experienced Bass, Engagement or Deputising, variety, cinema, or dance; London only; excellent references; just finished tour. Apply, Box 213, "The Era."

WANTED, Engagement, by Double Bass, experienced any business. MISS FLORENCE BELL, 84, Leathwaite-road, Battersea Rise, S.W. 11.

WANTED, Engagement, by Euph., E flat Bass, experienced, any business. Apply, 78, Lillie-road, Fulham.

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WANTED, by first-class Saxophonist, sight reader, transpose; audition or trial given; anywhere; years' experience with first-class jazz bands; can open immediately.

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WANTED, Engt. as Trombone; thoroughly exp.; any business; highest refs. A. W. CHAPMAN, c/o Money's Orchestra, Princes Parade, Bridlington.

WANTED, Engt. by Trombone, disengaged Monday, Oct. 3, through cutting; competent; refer M.D., Palladium. Llandudno; good offers. C. BASHFORD, 31, Clifton-rd., Llandudno.

WANTED, good Engagement by experienced Trombone, just finishing season in high-class concert symphony orchestra; pars. given ability, previous engts., &c. TROMBONE, 61, Camberwell New-rd., Kennington Gate.

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WANTED, Engagement by KATHLEEN V. BARRY, Solo and Orchestral 'Celliste; can provide trio; experienced any bus. 2, Stirling-road, Wood Green, N. 22.

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WANTED, by 'Cellist, first-class, reliable and experienced, Engt., any bus.; S.W. district pref. Good offers only to M., 9, Manor-gardens, S.W. 20.

WANTED, Engagement by good 'Cellist, South or Western Counties preferred; experienced pictures; moderate salary for permanency. Box 214, "The Era."

WANTED Known, 'Cellist (male); strong tone; any business; disengaged Oct. 9. A. J. HUMPHREYS, 20, Mirabel-road, Fulham, S.W.

WANTED Known, 'Cellist, disengaged, London, evenings only; exper.; good tone; soloist. HAROLD NELSON, 37, Howley-place, London, W. 2.

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WANTED, Engagement as Viola in first-class orchestra; M.U. 9, Levensgrove, Blackpool.

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WANTED, Engagement, by Oboeist; excellent refs.; last at King's Hall, S.E.; theatres, &c. 2, Lucerne-mews, Kensington, W.

WANTED, Engt., by Lady Flute and Piccolo; any business; finishing season; lib. Oct. 8. FLAUTIST, Regent Theatre, Lowestoft.

WANTED, Engagement, by Lady Flute and Piccolo; thoroughly experienced; disengaged Oct. 3. A. PHILLIPS, 14, Alexandra-road, St. Anne's-on-Sea.

WANTED, Engt. by Flute and Piccolo, Soloist, either pitch; M.U.; finishing season, W.G., Blackpool; lib. Oct. 8; in or near Leeds pref.; any business. FLAUTIST, 40, Seafield-road, Blackpool.

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WANTED Known, Orch. Pianiste-Organiste, desires Change, or as first-class Relief Pianiste. Box 247, "The Era."

WANTED, by Organiste-Pianiste, Engt., experienced all arrangements; Orchestral Pianiste one day, deputise. L.R.A.M., 24, Elm-grove, Hammersmith, W. 6.

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WANTED, Orchestral Pianiste, disengaged Oct. 1; experienced; London; evenings; easterly district preferred; would deputise. BRONDERW, Colwyn Bay, N. Wales.

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WANTED, by Lady, Re-engagement as Pianiste, Cinema or Dance Work; Seaside or Town. Box 229, "The Era."

WANTED, by experienced Orchestral Pianiste, Re-engagement; would deputise; disengaged Oct. 3. ETHEL LANGFORD, L.R.A.M., 109, Carlton-mansions, Maida Vale, W. 9.

WANTED Known, MISS ADA BRODIE, experienced Orchestral Pianiste; good offers only; at lib. Oct. 10. Address, 27, Marine-parade, Lowestoft.

WANTED, Engagement by Lady Pianist; experienced. Add., H., 1, Erpingham-road, Putney, S.W. 15.

WANTED, by Lady Pianist, experienced in Variety, Drama, Musical Comedy, Revue, &c.; also Lady 'Cellist, experienced in same lines; Engagement in Theatre or Variety Hall, London district preferred. Box 235, "The Era."

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WANTED, Engts. by London experienced Pianiste, vocal and instrumental accompanist. GRINSTEAD, 184, Tivoli-crescent, North Brighton.

WANTED, by Lady Pianist, Permanent Engagement, Relief, or will Deputise. F., 6, Bramerton-st., Chelsea, S.W. 3.

WANTED, Exp. First-class Orchestral Pianiste, disengaged, to Deputise, or good Permanency. Cinema or café. HILDA DAWSON, 257, Goldhawk-road, W. 12.

'Phone: Hammersmith 910.

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WANTED, Engagement, by good Orchestral Pianist (gent.); used to fitting pictures; library; can provide orchestra. 29, Warwick-road, Earl's Court.

WANTED, Engagement, Pianist or 2nd Violin, experienced, highest references; cinema, dances, or otherwise; own extensive library; open immediately; would deputise, or relief; moderate terms. McKAY, 13, Colin-road, Willesden.

WANTED, by Pianist, Engagement, evenings preferred; accompanist or orchestral; accurate and reliable sight reader. T. B., 31, Wharton-street, W.C. 1.

WANTED, Sunday Engagement by Jazz Pianist and Violinist(combining banjo); also Drummer available (if required); well-known artists in dancing world. Letters only. PIANIST, 21, Cressida-road, London, N. 19.

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WANTED, by good Pianist, gent. (18), engagement with cinema, restaurant, or hotel orchestra, or would relieve. Accept moderate terms in return for high-class experience. DOWNING, 9, Hamilton-terrace, Shakespeare-road Herne Hill, S.E. 24.

WANTED, by expert Harpist (gent.) or Relief Pianist, experienced, Engagement in London Café or Cinema. Write or call, CARLOS AMES, 73, Woodlane, Shepherd's Bush W. 12.

WANTED Known, good Banjoist, at liberty for dances. 'Phone BRICE, Museum 5187.

WANTED Known, Jazz Banjoist has a few vacant dates for dance orchestras. F. LEWIS, 29, Shenley-road, S.E. 5.

WANTED, dance engagements by competent Jazz Drummer; long experience. C., 8, Castle-ave., Highams Park, E.

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WANTED Known, really good Trap Drummer; would join combination for dances; open for Occasional Work; town or country; absolutely reliable. Box 220, "The Era."

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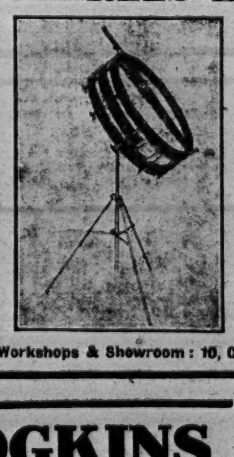
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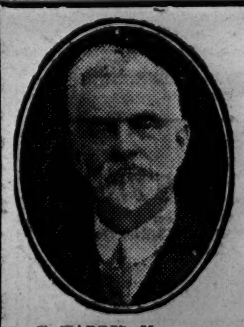
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March 31st, 1921.
Dear Mr. Harris,—I must congratulate you on the excellent manner in which you undertook the cleaning work here recently. Although you had such a short time to do it in, it was done in the best possible manner and to time. The Tableaux Curtain and the Box Draperies were taken down, cleaned and refixed, and looked almost like new, although they have had very considerable wear.
This is the second big cleaning job you have done for me in a short time and at short notice, and both have been carried out excellently.
I am, Yours very truly,
(Signed) A. PENLEY, Business Manager.

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"THE DEVIL'S OWN."

Play in Three Acts, by Eric Paul May, Produced at the Alexandra Theatre, South Shields, on Thursday, Sept. 22.

Dr. Edward Kennedy..J. Wright Aitken
Clive Morton ..... Stanley Gordon
Trevor Leighton ..... Eric Paul May
Boris Kopyloff ..... W. Lloyd-Smith
Nick Kentish ..... Maurice Vede
Bill Huggins ..... Fawcett Lomax
Amelia Rodgers ..... Rene Dess
Irma Cassim ..... Beatrice Western
Alice Leighton ..... Ruby Lee

Dr. Thomas Leighton, a once distinguished medical man, leaves his two children, Alice and Trevor, to the guardianship of Clive Morton, a relative, whom they cordially dislike, but with whom they are forced to reside, having found, much to their surprise, that their father—whom they thought to be a wealthy man—has left them entirely unprovided for. While under Morton's roof, a marked change takes place in Trevor, he becomes moody and irritable, and appears to be turning against his sister, while developing a fondness for Morton, whom hitherto he has intensely disliked. Alice, alarmed at the change in her brother, secretly consults Dr. Edward Kennedy, and implores him to see Trevor unknown to Morton. He consents, and forms the opinion that the boy's brain is being affected by some unknown sinister influence. Unknown to any but Morton, an Eastern woman, named Irma Cassim—the possessor of strong hypnotic powers, is living in a secret room in the house, and is assisting Clive Morton in the execution of all kinds of villainy. She was formerly an assistant to Dr. Leighton, and is now trying to obtain the same influence over Alice as she already possesses over Trevor. Morton has in his possession a large number of valuable shares in the Peruvian Silver Mine, which are made out in the name of Alice Leighton, and which represent the fortune left by their father to his children. He tries with Irma's help to induce Alice to sign over the shares to him, but the girl's will power is strong enough to resist either hypnotic suggestion or bullying. A plot to murder Alice is frustrated by one of Morton's servants, Nick Kentish, and finding the game up Clive Morton flys the country, leaving Irma to face the results. The latter, however, after revealing the whereabouts of the missing papers, frustrates the law by poisoning herself. With her death, Trevor recovers his normal condition of mind, and the usual happy ending is arrived at by the engagement of Alice and Dr. Kennedy, and the reunion of brother and sister.

Mr. Eric Paul May has constructed a clever little play, which contains many good situations, and an abundance of comedy. It provides numerous thrills, and a contributory factor is undoubtedly the musical element which is introduced into some of the acts, particularly in the scene of the "Gilded Cage." Mr. W. Lloyd-Smith, as the crazy Russian, Boris Kopyloff, proves himself a master of the violin, while the author, as Trevor, is no less at home on the piano, and invests the character with the requisite touches of pathos, humour, and excitability consequent on a mind diseased. Perhaps the success of the evening was scored by Miss Ruby Lee, who made Alice Leighton, the perfect embodiment of womanly grace and high courage. At the end of th exhaustingly emotional Act II., Miss Lee was accorded a tremendous ovation from the audience. Mr. J. Wright Aitken, as Dr. Edward Kennedy, was strong and manly, his fine voice and polished elocution adding greatly to the value of the part. Clive Morton, "The devil's own," was sufficiently sinister and villainous in the hands of Mr. Stanley Gordon, while his partner in crime, Irma Cassim, was well represented by Miss Beatrice Western. Mr. Fawcett Lomax was the life and soul of comedy as Bill Huggins, the butler, alias "Slippery Sam," the absconding bookie. His quips and gags got well over, and his scenes with Amelia, the doctor's housemaid—a part played with a dainty light comedy touch by Miss Rene Dess—caused uproarious merriment. Miss Dess is also the possessor of a sweet singing voice, and scored with Messrs. W. Lloyd-Smith and Eric Paul May in the musical items. Mr. Maurice Vede handles the small part of Nick Kentish adequately. With a little pruning "The Devil's Own" should prove a useful play for Miss Ruby Lee and her repertoire company. It was received with every sign of approval by a large audience.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Gwendolen Brogden—Wednesday, Sept. 28.
C. H. Bovill—Wednesday, Sept. 28.
Tom Terriss—Wednesday, Sept. 28.
Lena Ashwell—Wednesday, Sept. 28.
Simeta Marsden—Wednesday, Sept. 28.
Fred Russell—Thursday, Sept. 29.
Kit Keen—Thursday, Sept. 29.
Maie Hoey—Friday, Sept. 30.
C. T. Aldrich—Friday, Sept. 30.
Kate Bishop—Saturday, Oct. 1.
Norman Berlin—Saturday Oct. 1.
A. E. Horniman—Monday, Oct. 3.
Melinda May—Tuesday, Oct. 4.
Arthur Goodge—Tuesday, Oct. 4.

ANSWERS TO CORRESPONDENTS.

M. M. M.—*Miss Clarice Mayne is appearing in "The Follies of 1921" on tour. (2) It is not our practice to comment on the relative merits of variety agents.*

DRAMATIST, 1914.—*We have no knowledge of any such reduction. Complimentary admission is a courtesy extended to members of the profession, but is entirely at the discretion of the manager.*

At the recent auction sale at the London Auction Mart, Queen Victoria-street, Messrs. Harris and Gillow, the well-known cinema theatre agents, sold the Arcadia Theatre, Southend-on-Sea, for £8,000. Although they did not effect a sale of the Theatre Royal, Leamington Spa, they received bids up to £14,750. As this sum was very close to the reserve, and there was good competition, they expect to effect a sale for this valuable property in the course of the next few days.

BIRTHS, MARRIAGES & DEATHS.

MARRIAGE ANNIVERSARY.

HARRY BRISTOW and DOROTHY VERNON celebrate their fifth anniversary, Sept. 29, 1921.

IN MEMORIAM.

MARTHA HALES.—Beloved wife of T. G. Hales, and mother of Edith and Albert. Died Sept. 24, 1909. "Peace, perfect peace."

TOURING TOPICS.

G.W.R. Train Restored.

The executive of the Association of Touring Managers desire to draw attention to the restoration by the Great Western Railway of the theatrical train between the West of England and Nottingham and Leicester and Sheffield. This will be an undoubted boon to the profession generally, as it will afford daylight services in each direction, and it is to be hoped that managers will see that the train is well patronised.

Playgoers by Charabanc.

Charabancs are considerably helping the business of theatrical managers just now. In the Isle of Wight, Mr. J. Bannister Howard arranges for the various charabanc proprietors to run from different parts of the island each night. A record was created last week at Sandown, when charabancs from different parts brought in no less than 200 people to witness Mr. Taylor Platt's "Three Wise Fools" company.

Two Stubborn Successes.

Seven distinct offers for London production of "The Jeffersons" have been received on various occasions by Mr. Albert Douglass, who informs us that he is willing to arrange the West-End production of this remarkable success on equitable terms. It is worth noting that this comedy can be witnessed next week at the Watford Palace Theatre (with "The Partners" following on the week after). "The Jeffersons" is now nearing its 1,500th performance, and with the well-known comedian, Mr. Wilfred Shine, in the leading character the production (in conjunction with its companion success, "The Partners") embarks early next year on its sixth consecutive year of tour, when most of the Reading theatres will be revisited.

"THERE YOU ARE THEN."

Musical-Comedy Revue, in Five Scenes, by Laddie Cliff; Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Sept. 26.

Major Pepper .....Tom Taylor-Vinson
Mrs. Pepper .....Beatrice Raymond
A Spanish Girl .....Etty Victoria
A Stage Hand .....Harry Bloom
Johnny Hawtrey .....Albert V. Wayne
Phyllis Pepper .....Mona Warwick
Jack Whatt .....Teddy Morris

There is an abundance of pretty melodies, graceful dances, and humour of the knockabout variety in the new revue, presented on Monday at this theatre by the Sydney Syndicate, with every sign of success.

The little story in "There You Are, Then!" concerns Major Pepper, who, at home, is a pattern of morality. He has a "night out," and on his return, discovers in a rug store he owns a ne'er-do-well, one Jack Whatt, who has found shelter there, having while bathing had his "wherewithals" stolen. The Major prevails on Jack to put the story round that he has been robbed and assaulted, and that Jack had saved his life. Phyllis Pepper, devoted to Papa, has a song in his honour, "I Want to Find a Hero." After many amusing adventures, the truth fizzles out, mainly through the revelations of a Spanish girl, who was the gay Major's other companion on the eventful night.

Miss Mona Warwick was particularly bright and pleasing as Phyllis Pepper, and well sang, in addition to the hero song, the numbers allotted her, especially "Meet Me at the Station Down Dixie-land" (with a rattling chorus), also in association with Mr. Albert V. Wayne (a manly and popular hero), and Miss Warwick was heard to advantage in "Anytime, Any Day, Anywhere." The former artist brought down the house with an excellent rendering of "Yes, I Love You, Dear, All the While." Mr. Teddy Morris, who provided some capital low-comedy, especially in a riotous scene as Member for the Walworth Division, came in for abundant applause for his laughable rendering of "There You Are Then!" Mr. Tom Taylor-Vinson was successful as the gay and slippery Major Pepper, and Miss Beatrice Raymond admirably depicted the charms of Mrs. Pepper. Miss Etty Victoria well depicted a passionate Spanish girl, and Mr. Harry Bloom proved a recourceful Stage Hand.

The members of the Alabama Jazz Band (Jock Jacobsen, J. Woolsencroft, Harry Bloom, and Bert Barnett) were much in evidence in ragtime music, aided by a well-trained chorus of Jazz Girls. Mr. Laddie Cliff's sparkling libretto was most pleasing, as was also his staging of the piece.

REPERTORY AT LEICESTER.

The E. Hill Mitchelson Repertory Company, who are having a 32-week season at the Leicester Theatre Royal, are still going strong. This company, who have become firm favourites, are presenting this week Sir Hall Caine's well-known play, "The Eternal City," and the cast, which is a good one, includes Violet Carlyle, Monica Holmes, Elsie Clarke, Stanley W. Healey, Geo. Walkley, Bert Oates, Ted Mooney, Alec Wynne, Fred Blake and J. Armitage.

"THE VOICE FROM THE MINARET."

Messrs. Taylor Platt and Edmund Gwenn's company, in "The Voice from the Minaret," were given an enthusiastic reception at the Palace Theatre, Ramsgate, on Thursday and the remainder of the week.

The outstanding feature of a capital performance was the remarkably fine character-study given by Mr. Charles H. Mortimer as the brutal husband, Sir Leslie Caryll. He made a profound impression in the strong act between the husband, the wife and the lover, and his acting in the death scene was a vivid piece of realism. The complete subordination of his own personality in that of the character had the reward of gripping the audience throughout. Mr. Brian Gilmour was convincingly natural as the Rev. Andrew Fabian, and Miss Susan Claughton acted with dramatic intensity as the wife, Lady Caryll. A clever piece of acting was contributed by Miss Agnes Knights as the clergyman's fond mother.

Messrs. Samuel French, Ltd., have acquired the amateur rights in Mr. W. V. Garrod's comedy, "Pretending to Be Cinderella," produced by the Repertory Company at the Liverpool Playhouse last Whitsuntide. All applications for performances should be addressed to them.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS

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Chairman—Mr. ROBERT MACDONALD.

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By RALPH T. KETTERING

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(a father) FRANK BERTRAM	(a fast young man) JACK ESMOND	(a butler) CHARLES YOUNG
(a young girl) MILLICENT HALLATT	(a very young girl) VIDA FLOWER	(a mother) EDITH CRUICKSHANKS

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Mr. Douglas informs us that the D'Oyly Carte Company is paying its first visit this week and next week, by special arrangement with Mr. Leon M. Lion. A new romantic play, "Araminta Arrives," with entire West End cast (including Lady Tree and several stars), will be produced there prior to London production.

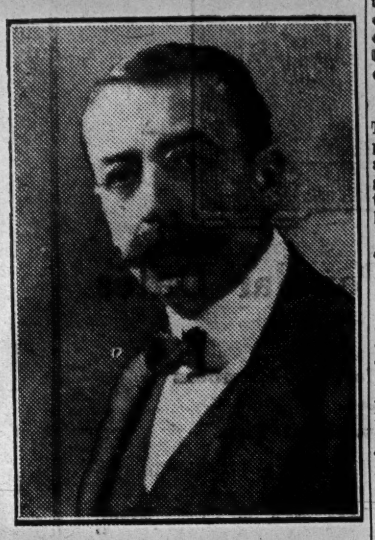
"MARY ROSE" AT BIRMINGHAM.

"Mary Rose" was performed with great artistry at Birmingham Theatre Royal on Monday night. In this Mr. Norman O'Neill's music was a charming feature. Miss Lila Maravan quite captivated the audience by her imaginative acting of the island captive, preserving as she did the sweet romanticism of girlhood. On the other hand, Mr. Darby Foster played admirably in the double part of Simon Blake and his son; both were sound and careful studies. Miss Margaret Watson was a delightful Mrs. Morland, and Mr. Frederick Victor a thoroughly good if irascible Mr. Morland; while Mr. Edgar Brice did justice to the part of Mr. Amy, and Mr. Cyril Griffiths, as the student-boatman, was a ked success.

MANAGERIAL MAGNATES AT HOME.

MR. J. E. VEDRENNE.

Mr. J. E. Vedrenne is responsible for as many artistic productions as any impresario who ever existed. The Vedrenne-Barker management at the Court and the Vedrenne-Eadie management at the Royalty can be described as epoch-making, and the pieces produced, the new authors introduced, and the young



[*Photo., Claude Harris.*
MR. J. E. VEDRENNE.

players made during those periods would rival those of any other theatrical administration.

Adelphi's Historic Associations.

Mr. Vedrenne's artistic bent is reflected in his choice of a business place. His office at 7, John-street is one of the original houses of the Brothers Adams, who in 1770 built the whole of the Adelphi. The substantial nature of the building may be gathered from the fact that when, on Sept. 4, 1917, a German bomb smashed the Little Theatre, opposite Mr. Vedrenne's office, it did not even crack the ceiling or disturb a feature of the Greek goddesses who disport all round it.

Ellen Terry Half-century.

Celebrities of the past and present embellish the walls—Wyndham, Tree, Alexander, Waller, Bancroft, Arnold Bennett, Genevieve Ward—all Mr. Vedrenne's valued friends, while Gladys Cooper, Marie Lohr, Madge Titheradge, Fay Compton, and Edna Best represent some of the players that he started on their successful career. Also decorating one of the walls is a print by Nicholson of Miss Ellen Terry, in the parts played by her from 1856 to 1906—50 years of a distinguished life.

Artist and Musician.

The statement in "Who's Who" that Mr. Vedrenne's hobbies are music and painting gives little indication of his achievements in that direction. He did a good deal of painting until he became a theatrical manager, and since then he has had no time to do anything but manage. A striking example of his work is a drawing in chalk of Chicot the Jester offering a chicken to a monk on a Friday. Mr. Vedrenne is a member of the Arts Club in Dover-street, which includes most of the R.A.s in its ranks; he has a weakness for old furniture, of which he has several choice specimens. He is fond, too, of motoring. Photography has also claimed his adherence, and in 1882 he won a bronze medal.

The musical side of Mr. Vedrenne's career is little less remarkable. He was interested in the production of the Wagner "Ring" at Covent Garden in 1898, when the casts included all the operatic giants of those days, and 35,000 seats were sold in two days. He was also responsible for some orchestral concerts at the Queen's Hall.

Mr. Vedrenne has never been an actor, except as an amateur, when he played Jellico in "The Guvnor."

Another Injustice to Shaw!

An impression of the damage done to the Little Theatre may be gathered from the picture of the interior taken the day after the German bomb had done its work. It was in this state when Mr. Vedrenne secured a lease for his subsequent productions with Mr. Vernon.

A CORNER OF MR. VEDRENNE'S OFFICE AT 7, JOHN-STREET, ADELPHI.
[*Photo., Hana.*

Mr. Vedrenne, as is well known, has for neighbours Sir James Barrie and Mr. Bernard Shaw. A priceless story about the latter is his complaint that when the Little Theatre was wrecked two of the most popular playwrights narrowly escaped destruction, and nobody took any notice!

HOW THE LITTLE THEATRE LOOKED AFTER BEING STRUCK BY THE GERMAN BOMB.

MARRIAGE OF MISS VIOLET LORAINE.

The marriage of Mr. Edward Rayllon Joicey, M.C., and Miss Violet Loraine at St. Margaret's Church, Westminster, on Thursday, attracted such a very large crowd that the services of some 300 police constables were required to secure a clear passage for the guests and others.

The bride, who was given away by her brother, Mr. Ernest Sefton, wore a draped gown of ivory georgette, the corsage and skirt trimmed with long chains of pearls and a trail of water-lilies at the waist. Her tulle veil was held in the hair by a Russian coronet of pearls and diamanté, and she carried a bouquet of coloured orchids. Her train of georgette lined with rose-pink chiffon was carried by Miss Dolores Garnet Clark and Master Edward Eustace-Smith, nephew of the bride, who were followed by the only bridesmaid, Miss Betty Loraine, sister of the bride. She wore tinted peach chiffon and georgette gown trimmed with clusters of fruit, and a tulle veil held in the hair by a wreath of autumn flowers. Her bouquet also was of orchids. Captain Roland Webster was best man, and there was a guard of honour of n.c.o.s and men of the bridegroom's late regiment, the 9th Lancers.

The Rev. M. E. Atlay, vicar of St. Matthew's, Westminster, assisted by the Rev. W. E. Morgan, curate of St. Margaret's, officiated.

Some 800 guests assembled in the church, where they were conducted to their seats by Mr. Gerald du Maurier, Mr. Oscar Asche, and other theatrical celebrities.

Amongst the guests were the Duchess of Wellington, Lord Joicey, Lady Wyndham, Lady Marshall Hall, Mrs. Robert Loraine, Miss Lilian Braithwaite, Miss Ethel Levey, Mr. and Mrs. Arthur Collins, Miss Madge Saunders, Miss Dorothy Forster, Mrs. Gerald du Maurier, Mr. Aubrey Smith, Mr. and Miss Vane Sutton, Miss Madge Titheradge, Miss Longfellow, Miss Ethel Baird, Miss Phyllis Monkman, Mr. Willie Clarkson, Miss Mabel Green, Sir Alfred and Lady Butt, Mr. André Charlot, Mrs. George Robey and Miss Robey, Mr. Basil Foster, Miss Gwendoline Brogden, Miss Joyce Barbour, Miss Simeta Marsden, Mr. Edmund Gwenn, Mr. Stewart Dawson, Miss Viola Tree, Mr. Ivor Novello, Mrs. Fred Emney, Mr. and Mrs. "Reggie" Haslam, Miss Anita Elson, Mr. and Mrs. Davy Burnaby, Miss Jessie Winter, Mr. Austin Melford, and many more.

The reception was held at Hornton Lodge, Campden-hill, the residence of Sir George Noble, Bart., and later the bride and bridegroom left for a motor tour in Devonshire. The bride went away in a brown chiffon velvet dress with a hat and veil of the same colour.

"YOUNG PERSON IN PINK" AT MARGATE.

An appreciative audience at the Margate Hippodrome on Thursday night found that "The Young Person in Pink," as presented by Mr. Eric Leslie's company, has lost none of its charm.

The current version is produced by Mr. Stanley Drewitt, who has certainly made the most of the material at his disposal.

Some very fine character-studies made a wide appeal to the house, especially that of Miss Louie Tinsley, whose protrayal of "the Clergyman's Widder" leaves nothing to be desired. Her amusing sallies kept the audience in a thoroughly good humour throughout, and she was loudly applauded at the conclusion of each scene. Miss Dorothy Vernon, as the woman with the balloons, has a small but effective part which she interprets with a realism which merits the wholehearted approval accorded her. Mr. Richard Weymouth is also deserving of praise for his characterisation of the park chair man. Dainty and natural as Leonora, Miss Betty Williamson is well placed in the title-rôle, and Mr. Eric Leslie plays well as her lover, Lord Stevenage. Some forceful acting by Mrs. Arthur Whitby adds to the interest of the play. This artist represents Lady Tonbridge, a part which is interpreted with real "lady"-like dignity. Miss Dulcie Lawrence's stiff and starchy demeanour as Miss Winch is quite in harmony with the part, and true to life.

Other characters were well sustained by Sylvia Dalrymple, Iris Vaughan, Nora Crogie, Angela White, Vera Linley, Viola Wood, and Lilian Hanlon.

FIRST NIGHTS OF THE WEEK.

Ingenuous Comedy at the Apollo—A Sherlock Holmes Revival.

"CROOKED USAGE."

Play, in Four Acts, by Stanley Cooke. Produced at the Apollo, on Wednesday, Sept. 21.

Mrs. Jennings ..... Florence Leclercq
Purvis ..... George Goodwin
Marion ..... Maud Nettlefold
Eileen ..... Rita Moir
Lieut. Rudge Harvey .. Martin Walker
Bruce Jennings .... Ambrose Manning
A Taxi Driver ..... Bellenden Powell
John Daunt ..... F. J. Nettlefold
Tilson ..... J. Sebastian Smith
Mrs. Grist ..... Mary Brough
Cuthbert ..... Barrie Livesey
Charlotte Jennings..Frances Wetherall

Artlessness is written large all over Mr. Stanley Cooke's play. "Old-fashioned" was the adjective we heard applied to it as we left the theatre. Well, it may be true, but there are many worse things than "old fashions," and although "Crooked Usage" has no pretentions to be among the best plays of the year, neither does it deserve to rank among the worst. Unfortunately, it lacks humour of the right kind; what humour there is is unconscious for the most part, and provokes the laughter that the players do not care to hear. The chief character is Bruce Jennings, a stockbroker with crooked methods and two wives. We had great hopes of Bruce, we expected him to provide us with a good amount of excitement, and it was the fault of the author, not of the actor—Mr. Ambrose Manning—that our hopes were not realised. We rather sympathised with Bruce's choice of a second wife, a highly-coloured lady with a strong will and a sharp tongue, for the first was a tame, spiritless creature, who allowed to stockbroker to swear at her and bully her at their home in Streatham until he must have longed for a little change. The trouble was that he had never married the meek and respectable lady, and her elder daughter Marion, a real good sort, who stood up well to her father, did not know this until Bruce had deserted the Streatham establishment and had left them nothing but the furniture to live on.

At the end of eighteen months everything pawnable had gone to provide necessities, and Marion, very noble and self-sacrificing, bearded her father in his den (a very comfortable den) in the City, and vainly attempted to soften his hard heart and get him to provide the money for her sister's wedding. At the office she first had an interesting interview with Cuthbert, the worthless young son of the real Mrs. Jennings. Both Cuthbert and Marion had designs on bonds belonging to a client to the value of £4,250, kept in a singularly insecure safe. By concealing herself in a cupboard Marion beat Cuthbert at the game and got away with the bonds. The house at Streatham blossomed out in new furniture, and Marion gave her sister a fine trousseau and a wedding complete with a cake and champagne, and even the old family butler to hand it round. When the festivities were in full swing, Marion, to save Cuthbert from wrongful imprisonment, confessed by telephone. The stockbroker staggered in, bent on vengeance, but collapsed when the owner of the bonds, John Daunt (whose intentions we had long suspected) presented the bonds and himself to Marion and threw in the house, which he had bought secretly, as a wedding gift.

The most interesting people in "Crooked Usage" are the stockbroker, the real Mrs. Jennings, and a delightful young naval lieutenant, wedded in the last act to Jennings' younger daughter Eileen. The most real is a dear old confidential clerk, Tilson (excellently played by Mr. Sebastian Smith). The most amusing are Mrs. Grist, charwoman, refreshingly bouncing and jolly, as portrayed by Miss Mary Brough (we could have done with a great deal more of Mrs. Grist), and Cuthbert, who also possessed a sense of humour. Marion, acted with pleasing sincerity by Mrs. Nettlefold, is too fond of heroics to be sympathetic; her mother is exasperatingly humble—Miss Florence Leclercq played the part on the only possible lines, and John Daunt's character is too sketchy to be more than mildly pleasing. Mr. F. J. Nettlefold was restrained and agreeable in the part. Mr. Barrie Livesey was quite good as Cuthbert, and a very pleasant performance was given by Mr. Martin Walker as the Naval Lieutenant. There was a capital bit of work from Miss Frances Wetherall, who put in some clever touches as the lady who brought Bruce Jennings to heel, and Mr. George Goodwin played soundly and well as the Family Butler.

The play met with a mixed reception. The author was called, but no speeches were made.

"THE SPECKLED BAND."

Play, in Three Acts, by Arthur Conan Doyle; Revived at the St. James's Theatre, Thursday, Sept. 22.

Dr. Grimesby Rylott ..... Lyn Harding
Enid Stonor ..... Mary Merrall
Mrs. Staunton ..... Grace Edwin
Rodgers ..... George Mallett
Ali, an Indian ..... Charles Barrett
Mr. Scott Wilson ..... Claude Watts
Mr. Armitage ..... Archibald Forbes
Mr. Longbrace ..... J. J. Bartlett
Mr. Brewer ..... Arthur Cromer
Inspector Downing ..... William Barlot
Coroner's Officer ..... Edward Leader
Mr. Holt Loaming ..... Ernest Ruston
Mr. James B. Montague ..... Edward Stirling
Mr. Milverton ..... Alan Craven
Billy ..... Victor Pierpoint
Dr. Watson ..... Kenneth Rivington
Peters ..... C. Later
Mr. Sherlock Holmes...H. A. Saintsbury

Although "Threads" was considered by the majority of the critics to be a play of exceptional interest, it did not prove of sufficient durability to hold the patronage of the public for more than a disappointingly short period. Judging from the enthusiasm that we read about at the premiere and the crowded and appreciative house on Friday night, we believe that "The Speckled Band," that has replaced "Threads," will securely fasten the attention of playgoers to the St. James's for a considerable time—in fact, it is likely that it will share the good fortune of other stops-gaps and render any further change in the bill unnecessary for the season.

One of the secrets of the success of this revival is the undiminished interest in Conan Doyle's greatest creation—Sherlock Holmes. We all love the great detective; we adore his methods, his dressing-gown and his pipes; we are infinitely tolerant of his little ways, even to the habit of taking drugs. When it is possible to see him in the flesh of Mr. H. A. Saintsbury, who has identified himself completely with the character, we are drawn irresistibly to witness his triumph and the overthrow of his antagonists. They—the antagonists—are always such satisfactory villains; we never feel the slightest stirrings of pity for them, however hideous their ultimate fate. Dr. Grimesby Rylott, the sinister Anglo-Indian surgeon, is one of the most repulsive of the many criminals that Sherlock Holmes encountered during his thrilling career. As played by Mr. Lyn Harding he is a magnificently effective brute—a maniacal bully, a horrible, creepy type of murderer. All the thrills we had at the Adelphi in 1910 are repeated, even intensified, in the present revival, for both Mr. Harding and Mr. Saintsbury have ripened and deepened their conceptions of the two main characters. Remembering Mr. Lyn Harding in Shakespeare's great tragedies; as Bill Sikes; the subtlety of his religious fanatic in "Little Brother," and in other memorable performances, we cannot truthfully say that his Dr. Rylott is the finest work he has ever accomplished, but it is certainly among the most broadly effective. Mr. H. A. Saintsbury's Sherlock Holmes is too well known and has been so highly appreciated that it does not need more than passing mention. He is Sherlock Holmes as we picture him—what greater praise can be given? Miss Mary Merrall is excellently chosen to impersonate the terrified heroine Enid Stonor. She is able to convey pathos and terror to an exceptional extent, and the part consists almost entirely of these two emotions. Miss Merrall never flags but keeps both, especially the latter, at its highest pitch, none too easy a task. Sound work is done by Mr. Kenneth Rivington as Dr. Watson, while Mr. Victor Pierpoint is capital as Billy, the page, and others in the excellent cast who deserve to be singled out for special praise are Miss Grace Edwin, Mr. George Mallett, Mr. Charles Barrett and Mr. Archibald Forbes.

INSURANCE OF PROPERTIES.

TO THE EDITOR OF "THE ERA."

Dear Sir,—The destruction by fire of the property belonging to the Tones Concert Party at Blackpool is indeed a serious misfortune.

It is very much to be hoped that the loss, which I understand amounts to £500, was covered by insurance; this could have been done at a very trifling outlay.

Notwithstanding the serious losses that are sustained by touring organisations, not only by fire but by other happenings, it is an astonishing fact that only about 10 per cent. of touring managers trouble to protect their property by insurance, and it is only after a loss that they give heed to this important matter.—Yours faithfully,

A. F. HENDERSON,
Manager, the Theatres Mutual Insurance Company.
79, Pall Mall, London, S.W. 1.
Sept. 21, 1921.

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THEATRICAL GOSSIP.

British Manager and Canadian Trade Union—American Musicians' Dispute Adjusted—Woman's National Council and the Theatre—Sir Martin Harvey's Appeal.

Conductors and Canada.

"Hullo, Canada" is about to embark for the Dominion, but while Mr. Albert De Courville will be able to take his own company he may not take his own musical conductor. The reason is that the Canadian musicans are associated with the American Federation of Musicians, which refuses to allow any but its own members to conduct musical plays in Canada.

Mr. De Courville has cabled to the Canadian Prime Minister to state whether the ban has his approval, adding that the British public are indignant at the decision. We fancy that Governmental approval or disapproval will not do much towards modifying the situation—no more, in fact, than our own Legislature did in the case of the miners' strike.

American Musicians' Settlement.

The long-standing dispute between the American Federation of Musicians and the International Theatrical Association has been adjusted. It is announced that the wage scale adopted last year, which provides for a minimum salary of $45 weekly for dramatic productions and $50 for musical attractions, will be maintained during the coming season. Several compromises, involving previous rulings, were agreed upon, while other modifications are pending.

Women and the Theatre.

Matters material to the theatre are included in the programme to be dealt with at the annual conference of the National Council of Women of Great Britain and Ireland, which opened in Sheffield on Monday. Mme. Isabel Beresford (Mrs. G. W. Beresford-Innes) has been appointed by the Council of the Actors' Association to speak on behalf of stage interests, and will second a resolution urging the introduction of legislation for the licensing of managers and for raising the age of children performing on the stage to 18.

Besides being a member of the A.A. Council, Mme. Beresford is also a member of the Central Council of the Actors' Church Union, in whose interests she has long done sterling work.

Sir Martin Harvey's Appeal.

An eloquent appeal is being made by Sir John Martin Harvey for support for the Royal General Theatrical Fund Dinner over which he presides at the Savoy on Sunday, Oct. 23.

"The Fund," writes the distinguished actor, "helps those of my calling who have helped themselves; who have, through a number of years, subscribed periodically to it in amounts which entitle them to a small annuity in case of accident, or in their declining years. The Fund, however, would not be large enough to pay those annuities without the support of generous patrons. It must be felt, I think, by the patrons of the theatre that their gratitude to those who have given them pleasure and entertainment is not limited to the price paid for admission, and it is in that spirit I venture to ask you to support this admirable and venerable Institution."

A Cochran Birthday Celebration.

The Dolly Sisters acted as co-hostesses with Mrs. C. B. Cochran at a party given at the Savoy on Sunday evening by Mrs. Cochran in honour of her husband's birthday. Amongst the guests were Sir Thomas Lipton and Sir John Ferguson, the banker, who proposed the health of the founders of the feast. Mr. George Graves was a late arrival, having been delayed by assisting the injured in the serious charabanc accident which occurred on the Brighton-road.

Theatrical Needlework Stall.

Mrs. C. B. Cochran is taking the theatrical needlework stall, with all manner of beautiful cushions and lamp-shades, fashioned by the leading lights of the stage, at the "Christmas Fair" in aid of the Marchioness of Carisbrooke's Fund for St. Bernard's Convalescent Home for Invalid Gentlewomen, which takes place on Dec. 6, 7, and 8 at the Hyde Park Hotel. Mr. Cochran, it should be added, is arranging a wonderful concert for the first day of the fair. The fund's hon. organiser is Miss Erica Beale, Hyde Park Hotel, Knightsbridge.

Theatrical Fund's Loss.

By the death of Sir Ernest Cassel, the Royal General Theatrical Fund loses a benefactor, for he subscribed the sum of £50 annually for many years. Would it be in order to suggest that the heiress might perpetuate Sir Ernest's generous action?

Authoress-Actress.

A mightily interesting event before long will be the West-End stage début of a very well-known authoress, in a part in a comedy made from one of her own most successful novels. It will be but a small part; but the dramatiser thinks she will make a big "hit" with it.

More Theatrical Aviation.

With the aid of an "aero-taxi" (Instone, Line), Mr. Martin Walker, the young actor, will be able to keep a business appointment in Paris on Friday morning, without missing a performance of "Crooked Usage," in which, at the Apollo Theatre, he plays a principal part. With him will travel Mr. Bellenden Powell and Miss Florence Preddy, also of the Apollo company.

Next Week's Move.

"The Gipsy Princess" makes its last appearance at the Prince of Wales' Theatre on Saturday, re-opening at the Strand on the following Monday. Saturday's "temporary last night" is the 150th performance. Messrs. Yearsley and De Groot, the producers, are taking advantage of the popularity of their first venture by instituting pre-war prices at the Strand in all parts of the house.

Everyman Autumn Season.

The Everyman Theatre starts operations for the autumn with the production of "Diff'rent," by Eugene O'Neill, which is now in rehearsal. Mr. Macdermott is arranging an "International" season, to include plays by Ibsen and Hauptmann; a group of French one-act plays which Mr. Macdermott saw at the Vieux Colombier Theatre; one of two recent Spanish plays which he has; and a group of one-act plays by Lord Dunsany. The Ibsen play will probably be "John Gabriel Bjorkman," and the Hauptmann, "Gabriel Schilling's Flight."

In addition to such original members of the company as Miss Margaret Carter and Mr. Leslie Banks, there will be a number of new people. Miss Jean Cadell, Mrs. A. B. Tapping, Milton Rosmer and Irene Rooke.

Novello's New Contract.

In the midst of his theatrical activities, which include "The Golden Moth" at the Adelphi, and a new Charlot revue at the Prince of Wales', for both of which Mr. Ivor Novello has written the entire musical score, he will have to go into active physical training to cope with the heroics demanded by his latest screen medium, that of the leading rôle in the new forthcoming film, "The Bohemian Girl." He will start work after his musical shows have been produced in the West End.

Veteran Actor's Holiday.

Mr. Robert Pateman has just returned from what he describes as a grand holiday in Jersey. It is fifty-five years since he first visited the island, when, with his wife (the late Miss Bella Pateman), he joined the Rousby management at the Theatre Royal. He found a few old friends left, and he had the pleasure of being introduced to George Gray ("The Fighting Parson"), who is diving at Jersey, and is doing splendid work, looking after the sanitary and educational work of the island, and is highly popular, in his position of "Deputy."

Another Kimberley Success.

Mrs. F. G. Kimberley's new domestic drama, "That Kiddie o' Mine," which has proved very successful in the provinces since its production a few weeks ago, will see its first London production on Monday next at the Elephant and Castle Theatre.

The "Mist" Matinée.

Our uncertain British weather completely wrecked the plans of the "Wrong Number" company, who had arranged to fly to Manchester in a Handley-Page machine last Wednesday, in order to play a "flying matinée" at the Hippodrome. Punctually to time every member of the company climbed into the cars that were waiting outside the theatre to take them to the aerodrome, but a telegram from the manager of the Handley-Page company dashed their hopes to the ground.

There were mists at Croydon; fog all the way to Nottingham, where it developed into black fog; dense fog at Liverpool; and mists at Manchester. The visibility, in some cases, was only about 25 yards, and under the circumstances the risk was too great to run, and the projected flight had to be abandoned.

Luckily the L. and N.W. Railway Company arose to the urgency of the case and soon had special carriages ready for the artists, and the journey to the Northern city was completed by this means. The performance was a great success.

After the matinée the company left by the 4.10 train from Manchester, arriving in London in good time to play as usual at the Duke of York's.

An Understudy Makes Good.

On account of indisposition, Miss Doris Thomas was unable to appear as Zaydee in "Afgar," at Bath, on the opening night last week. In her enforced absence her understudy, Miss Dorothy Tennant, successfully undertook this long and important character, singing with care and acting with that necessary archness that this Delysia part requires.

Margate Hippodrome.

Number one attractions, comedies, and musical comedies, would do well to turn their attention towards the Margate Hippodrome, where business is booming. Immediate dates are vacant for the attractions mentioned and also for leading star variety artists.

A New King Richard.

Shakespeare's 'Richard II." will be revived on Monday at the Old Vic. Ernest Milton will be the King Richard of the revival.

Percy Hutchison at York.

Mr. Percy Hutchison scored a great personal success, and broke all records at the Theatre Royal, York, last week, where, in conjunction with Alfred Butt, he presented "Nightie Night," from the Queen's Theatre, London, with himself in his original part of "Billy Moffat." Mr. Hayden Coffin, in "Master Wayfarer," the delightful little one-act musical play which precedes "Nightie Night," met with a very hearty reception.

We Wonder!

Who is the theatrical magnate who will be in the next Honours List?

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Hippodrome's 1921-2 Pantomime.

Rehearsals will shortly begin for the pantomimes. "The Era" learns that the Wylie-Tate pantomime at the London Hippodrome will be "Jack and the Beanstalk." George Robey (as Dame) and Miss Clarice Mayne will be the principals. Other well-known names—not yet divulged—will be included in a strong cast.

Other Moss' Empire Pantos.

The titles of four provincial pantomimes will be:—Glasgow Coliseum, "Dick Whittington"; Liverpool Olympia, "Aladdin," (last year's Hippodrome show); Sheffield Empire, "Jack and Jill"; Cardiff Empire, "Cinderella."

George Graves New Turn.

Among the new musical numbers to be put in the Vaudeville show, "Now and Then," is a comic song by George Graves—quite an unusual turn for George,

A Green Play.

We have just heard that the American play, "Welcome, Stranger"—which we announced some months ago as having been acquired for England by that droll Yiddish comedian, Harry Green—may be expected at the Lyric on or about next Monday week.

A Café of Crooks.

Stepping on to the stage of the Adelphi just now an "Era" man found himself in a curious café. It seemed to be crowded with criminals (or crooks), who were not only drinking doughtily, but were also planning Dark Deeds. These chief plotters were a blithe bandit called "The Blackbird" and his cowering confederate known as Dipper Tigg.

It was soon obvious that the two "terrors" were really "Blackbird" Robert Michaelis and "Dipper" (or Pocket-picker) "Bill" Berry, who are cast for the chief crooks in the Adelphi's new musical play, "The Golden Moth," due next Wednesday evening. "The Golden Moth" is the name of the above-mentioned restaurant for rogues!

Among the remaining popular players in this new "Macaire"-like production to be presented by Manager Thomas F. Dawe and produced by Austen Hurgon are Thorpe Bates, as a non-criminal hero; Nancy Lovat, as his very sweet (but temporarily wobbly) sweetheart; and Cicely Debenham, as a saucy soubrette servant. There is also a wonderful dancer (we saw her dance) named Grace Glover, and a wonderful male trio (we heard them sing) who will, it is safe to predict, make the musical critics sit up and take notice.

Mann to Man.

Charlton Mann, who continues, very rightly, to be the business manager at the Adelphi, has just told us that he is writing some more plays. He is moved to this adventurous act by the great success of his (and Norman Macowan's) dramatisation of "The Blue Lagoon," and his very own dramatisation of "The Knave of Diamonds."

Temple Thurston's Latest.

That distinguished novelist-dramatist, Temple Thurston, has, we learn, just written for that splendid actress, Ethel Irving, a new drama. It bears the name of "The New Republic." By the way, Mr. Thurston's recent great success for Matheson Lang, "The Wandering Jew," is about to be sent on tour.

More Cromwells.

In addition to Poet John Drinkwater's new Cromwell drama and the other Oliverian plays we mentioned recently, we now learn of another impending "Protector" play. This is from the pen of Edward Wilmore, a well-known writer on mystic matters.

The Thing That Matters.

To Percy Burton "the thing that matters" just now is a new play of that name, which he tells us he has just secured for prompt production in this his native land before returning to the U.S.A. to assist his American partner, Richard Walton Tully, in producing out there "The Right to Strike."

Leon Lion's New Play.

What is described as a comedy of sunshine and laughter is J. C. Snaith's and Dorothy Brandon's three-act play of the Great Jubilee of 1887, entitled "Araminta Arrives," which Mr. Leon M. Lion is to produce at the Winter Gardens Theatre, New Brighton, on Monday next. After a week's stay at New Brighton the play will be brought to London and presented at a West End Theatre on Oct. 11. The name of the theatre cannot yet be divulged, as there is already a play running there.

Following is the full cast of "Araminta Arrives":—

Araminta Perry ..... Eileen Beldon
Mrs. Lascelles ..... Margaret Halstan
Mme. Pelissier ..... Helen Morris
Miss Burden ..... Louise Hampton
Caroline, Countess of Crewkerne ..... Lady Tree
Jim Lascelles ..... W. Cronin Wilson
Duke of Brancaster ..... Roy Byford
Mr. Marchbanks .... Herbert Bunston
Lord Cheriton ..... E. Lyall Swete

Mr. E. Lyall Swete reappears after a long sojourn in America.

Re-enter the Savoyards.

Gaily the D'Oyly Carte Company arrived in London on Sunday, to take possession of the Prince's Theatre, where they start their season on Monday.

A Musical "Punch."

"Punch and Judy" set to music, and another new play, both by the same author (Mr. Vincent Douglass) will shortly be produced at the popular New Brighton Winter Gardens.

Bernard Shaw Repertory Company.

Rehearsals for Mr. Charles Macdona's Bernard Shaw Repertory Company have now commenced in real earnest, and the company will start on the road on October 17, at the Theatre Royal, Portsmouth. Now that Mr. Macdona has acquired the sole touring rights of Mr. Bernard Shaw's plays, his will be the only company performing them in the provinces, and, in time, it should make a reputation for itself as a "classic" amongst travelling companies.

A De Musset Production.

The Pax Robertson Salon will produce de Musset's "Trifle Not With Love" (Ne badine pas avec l'Amour"), on Sunday, October 16, at the Chelsea Boudoir Theatre, Bedford Hall, Upper Manor Street. A lecture on the author of the play will precede.

CO-OPTIMISTS ENTERTAINED BY OPTIMISTS.

A MERRY AND BRIGHT EVENING.

The promise of merriment, free and unrestrained, was amply fulfilled at the dinner given to the members of the Co-Optimists' Company from the Palace Theatre, at the Hotel Cecil, on Sunday night, by the Optimists' Club, under the presidency of Mr. Charles F. Higham, M.P. The dinner had been organised by Mr. Carl Hentschel, the secretary of the club.

All the members of the Co-Optimists' Company were present with the exception of Mr. Stanley Holloway, who was unfortunately held up at his seaside home at Clacton by an attack of asthma.

There was only one toast on the list: "The Co-Optimists," which was proposed from the chair. Mr. Higham took advantage of the opportunity thus presented to say something about the Optimists, which he explained was the outcome of a movement organised ten years ago by two London journalists to create a better understanding between capital and labour, and a better spirit in business.

There never was a greater time, he continued, when practical optimism was more needed in this country. The Co-Optimists had set them the example by the way they had managed their enterprise. Last June when no manager had the courage to put on a new show, when the slump was at its highest, and the coal strike was in full force, a few talented young men got together, took the Royalty Theatre, and after eight or nine days' rehearsals put on one of the brightest shows of the time. They did that by co-operation, actors and actresses, singers and dancers all combining. They had made the show an artistic and financial success.

The responses were on original lines. Miss Phyllis Monkman was surprised that anyone who heard her sing ever wanted to hear her speak, and then suddenly explained "Do you know Higham?" "Higham whom?" answered the Co-Optimists. "I am not going to make a speech," lisped Phyllis and promptly sat down amid an outburst of enthusiastic laughter.

Davy Burnaby said his definition of Capital and Labour was as follows: "When you work for £5 a week, and the producer makes twenty-five thousand a year, that's labour. When you are working with such charming companions as we've all got and the Palace is full every night, that's capital."

Betty Chester added a gag or two by way of her reply, and then Laddie Cliff recalled how he had worked in that very room during the war as a member of the Air Force Staff, and that it made him feel dismal to think of it all again.

Stanley Brightman, the stage manager, declared they were getting quite "County" in the Co-Optimists, for they were no longer stage managers but stage directors.

Babs Valerie and Elsa Macfarlane responded together from opposite ends of the table, and as a consequence their speeches had to be taken as read. Melville Gideon replied by singing a new song to his own accompaniment, and then the evening became wholly convivial. The various members of the Co-Optimists Company giving their incomparable entertainment in their best form.

"Educating Peter."

"Experience is a good school, but the terms are somewhat high," is the text of a new farce-comedy which Mr. Charles Windermere will produce at the Pier Theatre, Eastbourne, on Monday. The play, which is in three acts, is called "Educating Peter," and is adapted by the author, W. P. Lipscomb, from his novel of the same name. Mr. Windermere will play the title-rôle.

"The Missing Volume."

Charles Hannan's new four-act play, "The Missing Volume," is to be produced for the first time on Thursday evening, at the Theatre Royal, Merthyr Tydvil, by Mr. Hamilton Deane, who is touring under the direction of Mr. Harry L. Warburton.

Dion Boucicault's New Play.

It is rumoured that Mr. Dion Boucicault and Miss Irene Vanbrugh are busy rehearsing a new play, which, it is expected, will be produced for the first time at a London suburban theatre before the end of the year. The name of the new production has not been finally decided upon.

"A to Z's" New Features.

The date of the first production of Andre Charlot's new revue, "A to Z," at the Prince of Wales's, had not been fixed at the time of going to press. An additional item in the revue will be a Victorian character comedy ballet, the music, scenery, dresses, and book being by Mr. Hugo Rumbold. Another item will be a Chinatown sketch by Mr. Thomas Burke, the author of "Broken Blossoms," while other sketches have been written by Messrs. Dion Titheradge, and Ronald Jeans (son of a well-known Fleet-street journalist.

M. Jean Pateau, who was discovered by M. Andre Charlot, in Paris, and whose first contribution to the British stage will be the designing of dresses for the "A to Z" revue, is being assisted in his work by a replica of the stage of the Prince of Wales's Theatre, with all the scenes and lighting effects of the forthcoming production so that M. Pateau is building his designs in the colour and lighting surroundings which will be used

The Repertory Players.

Something in the nature of a novelty will be offered by the Repertory Players at their next performance at the Ambassador's Theatre on Sunday, Oct. 16. When acting in the command performance of "Macbeth" in Paris, Mr. W. Edward Stirling secured the English rights of "La Souriante Madame Beudet," by Denys Amiel and Andre Obey, which was scoring a big success at the Nouveau Theatre. This he has translated and adapted under the title of "Smiling Madame Beudet."

The main play will be preceded by a new one-act comedy, entitled "The Luck King," which deals with an amusing incident during the regime of revolutionaries in an imaginary Republic "on the borders of Persia." In this play Eric Lugg and Doris Lloyd will play the leading parts.

Future productions of the Society include "The Powder Puff," by W. Edward Stirling and F. Brett Young, "To Reach the Stars," by Dampier Palmer, "Rendezvous," by I. A. R. Wylie, and "The Yellow Poppy," by D. K. Broster.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

BOGUS MANAGERS AND UNSANITARY THEATRES.

For some 28 years—since its inception—the Actors' Association has been searching for adequate methods to deal with the evil of bogus managers. It is pleasing to reflect that at long last other branches of the profession have awakened to these evils and appear to be genuinely anxious to find an adequate remedy. The Actors' Association considers that so far no better remedy has been suggested than the licensing of all theatrical managers. A Bill has been drawn up, and it is determined that this Bill should be introduced through the House of Commons, and in order that success may be ensured we are anxious to have the fullest possible reports of any bogus management, stranding of companies, illegal and illicit treatment of artists by any employers, &c. Will members send us the fullest possible accounts? Artists who do not want their names disclosed to the managers may be sure that nothing will be done by the Association to prejudice their positions, but all are asked—whether members of the Association or not—to help the Council to rid the stage once and for all of these men who do it so much harm.

Unsanitary Theatres.

Opposition to the licences of theatres will be conducted where it is found that unsanitary theatres are permitted to prevail. Delegates and others should send the fullest possible reports of theatres visited, as a list is being compiled of fit and unfit theatres, and a letter will be sent to every manager of a theatre concerning which we receive a good report congratulating him and thanking him for maintaining his theatre so satisfactorily. The matter will also be taken up with the managers whose theatres are unsanitary or bogus, who will have their licences opposed. Reports should be corroborated by at least two other members besides the signatory, and if all delegates will send each week our list will soon be more or less complete.

The secretary is desirous of congratulating Moss' Empires, Ltd., on the upkeep of their New Theatre at Cardiff—one of the few theatres throughout the provinces where arrangements are made for heating the stage.

Stranding of Artists in Java.

We have taken every possible step to try and claim the full amounts due to our members. The latest news to hand is a cable from Simla which I reproduce below, and we are most anxious to learn the names and addresses of any artists—whether members or not—who suffered from this unfortunate stranding, so that when the promised remittance arrives we shall be able to pay out to them what is due.

"Late directors privately remitting you eleven hundred pounds payment artists. Await my letter.—Waring, Gaiety Theatre, Simla."

ALFRED LUGG,
General Secretary.

FRIDAY'S COUNCIL MEETING.

Minutes of Council meeting held Sept. 23. Present: Mr. J. Fisher White (in the chair), Messrs. John Howell, A. Harding Steerman, David Leslie, Cyril Austen-Lee, Herbert Pearson, Chas. R. Stone, Frank B. Gray, Luke Forster, Ben Webster, Robert Lord, O. B. Clarence, Alfred Lugg (secretary), David Bain (treasurer), J. Theodore Goddard (solicitor), Misses Lisa Coleman and Mary Jerrold.

Reports of the "Ways and Means," Legal, and Nominations Committees were read and adopted.

Chairman's Letters.

From Miss Lilian Braithwaite regretting non-attendance. Letters from Mr. Fred Wright, Mme. Isabel Beresford, Mr. Clifford Rean, and Mr. John Emmerson, of the Actors' Equity of America.

Secretary's Letters.

From Mr. C. Hargrave Mansell regretting his inability to be present. Letters from Mr. Wm. Johnson, Mr. J. R. C. Hamilton, Mr. Oswald Lingard, Actors' Federation of Australasia, United Press Services. Also a cable from Mr. H. B. Waring.

Propaganda Meeting.

Mr. Alfred Lugg occupied the chair at last week's meeting of the Actors' Association, and dealt in his opening remarks with the rules of the Association, and particularly those referring to the nomination of candidates for election to the Council. On Nov. 1, he said, nomination forms would be sent out, and a second lot might also be sent out on Dec. 1. Nominations closed on Jan. 1.

He appealed to members to do all they could to find candidates who would stand for election to the Council. They must have the best possible Council next year, for that would be the true testing time of the A.A. It was possible that they might win through, and it was remotely possible that the Association might go under. Personally, however, he had no fears whatever.

A suggestion was put forward by Mr. Terriss that the Association should get into touch with trades unions in every town and try to get one person to call on theatrical companies and see members cards, &c.

The chairman said they already had two such gentlemen, and had experienced difficulty in getting others. He thanked Mr. Terriss for bringing the matter to his notice again, and said he would push it further.

A lady member suggested that co-operation with the members of the V.A.F. might help to work up enthusiasm. Mr. Lugg agreed, and, in reply to a further question, said that the "whip" which had been sent out recently had met with astonishingly good results.

Unemployment.

Mr. A. C. Fry spoke of the growth of the Unemployment Fund, and said it now totalled about £65, thanks to a cheque for £10 received from Mr. Henry Baynton and smaller amounts from other members. When they had sufficient money they intended to take a suburban hall and put their own company in. The company would be on a minimum salary and bonus, and the scheme would provide a certain amount of machinery that would be helpful towards getting the control of the industry.

Mr. Lugg touched upon the question of unemployment and the necessity of having some scheme to absorb unemployed members. He appealed for support for a theatre where Art would be produced for Art's sake, by actors for actors. There ought to be a theatre where the best plays could be produced, even if they were not the best from a box-office point of view.

Further discussion on this matter took place, Mr. Cooper urging an immediate beginning, and pointing out that help given to the scheme was realy help given to oneself, for in twelve months the scheme should absorb half their unemployed members. A lady asked how they would prevent actors staying in the company to the detriment of others, and Mr. Lugg said that the low remuneration would guard against that. Only genuine unemployed would stay on at the minimum salary, and if there were any weeds they would soon be discovered.

Mr. Fry said that all profits were to go to founding another company.

The meeting concluded with a vote of thanks to the chairman.

DEATH OF EDWARD LEDGER.

Older supporters of "The Era" will learn with regret of the death of Mr. Edward Ledger, who at the age of 81 passed peacefully away at his residence, "The Three Gables," Fitzjohn's-avenue, Hampstead, on Saturday. He succeeded his father, Mr. Frederick Ledger, as proprietor and editor of "The Era" in June, 1874, and it remained in his hands until 1905, when he retired into private life.

DEATH OF MRS. CHARLES CALVERT.

Very few actresses could claim such a long record of stage work as Mrs. Charles Calvert, who passed away at her residence in London on the 22nd inst. at the age of eighty-five. She had been in failing health for some time.

The daughter of James Biddles, a well-known provincial actor in his day, she at the age of six played one of the children in "The Stranger" with Mr. and Mrs. Charles Kean. While fulfilling an engagement at the Theatre Royal, Southampton, she met Charles Calvert, who was a member of the same company, and on her return from an American tour she became his wife. In 1856 she played leading parts at the Surrey Theatre, and then went to Manchester, where she fulfilled an engagement with her husband at the Theatre Royal. The Prince's, in that city was specially built for Mr. Calvert, and it remained under his management from 1864-75, during which period Mrs. Calvert played many leading Shakespearean parts, including Cleopatra, Lady Macbeth, Katharine in "King Henry VIII.," &c.

After the death of her husband in 1879 she played lead at Sadler's Wells, and subsequently made a forty weeks' tour in the United States with Edwin Booth, playing the Queen in "Hamlet," Emelia in "Othello," and Francesca in "The Fool's Revenge." Later came tours with Mme. Ristori, Miss Mary Anderson, and Mrs. Langtry, followed by her appearance in "Esther Sandraz" at the St. James's in 1890. Mrs. Calvert then took up her residence in the country, but at the request of her son Louis, who was about to revive "Henry IV." at the Queen's, Manchester, she emerged from her retirement to play the part of Dame Quickly. Soon afterwards came an offer to appear in Bernard Shaw's "Arms and the Man" on its original production at the old Avenue Theatre in 1894. From that day forward until June, 1911, when she resumed her role of Mistress Quickly in "The Merry Wives of Windsor," at the gala performance at His Majesty's, Mrs. Calvert's services were in constant request.

Some of her principal parts were played in "She Stoops to Conquer," "The Rivals," at the Haymarket, 1903; "Beauty and the Barge," at the New, 1904; "Lady Huntworth's Experiment," at the Haymarket in 1907, and "A Woman of No Importance" at His Majesty's in 1907.

Mrs. Calvert was the author of three plays, "Amy Lawrence," "Trotty Veck," and "Can He Forgive Her?" Some years ago she published an interesting volume of reminiscences.

DEATH OF MISS MARJORIE WATERLOW.

Miss Marjorie Waterlow, the actress, who has died at the age of thirty-three, made one of her last appearances on the stage in a leading role in the extravaganza "Wild Geese," produced at the Comedy Theatre.

She played Violet in "Man and Superman" with Mr. Robert Loraine, and later appeared at the Garrick Theatre in April, 1912, as Celia Crevoiser in "Improper Peter," and as Mrs. Trelway in "The Great John Ganton" at the Aldwych in the following September. In 1913 she played Miriam Felton in "Trust the People," at the Garrick; Therese in "Typhoon" at the Haymarket with Mr. Laurence Irving; and Yvonne Pinchard in "Croesus."

"Apron Stage" at Norwich.

The Maddermarket Theatre at Norwich was opened on Monday, with a performance of "As You Like It," by the Norwich Players. It is claimed that the Maddermarket Theatre is the first building since the Commonwealth to be definitely constructed in England with an "apron" stage and a gallery, so that the plays of Shakespeare can be given upon the stage for which he wrote, without interval or interruption.

Clearing House for Scenery.

A novel departure is being made by the Sydney Coltson Theatrical, Literary, and Film Agency, which has just been established at 111, Jermyn-street. It is that of a "clearing house for scenery," so that people requiring sets need not have them built if they are already in existence. The agency's plan is to make photographs of scenery in every available theatre, and register measurements and purchasing price in readiness for disposal. The firm also deal in plays and films.

The partners are Captain Wavell-Paxton, late of the Coldstream Guards, who was wounded at the first battle of Ypres, and was one of the prisoners who suffered retaliation by the German Government when there was a dispute about the treatment of their submarine prisoners. Mr. Coltson will be well remembered as the son of Mr. C. J. Coltson, the secretary of the Actors' Benevolent Fund, and for his work with Sir John Martin Harvey.

THE REALM OF MUSIC.

PROGRESS IN MUSIC.

PESSIMISTS AND THE POSITION.

At the opening of a new season it is well to take stock of the musical position. If, in the process, we are able to encourage the optimists as well as to confound the pessimists, so much the better. To assert, as did a speaker at a recent Conference, that the nation stagnates, that there has been no musical progress whatever during the past thirty years, is, of course, nonsense. The same speaker went on to give it as his opinion that this state of things is due to a failure to form the taste of the masses on "the classics." To be able to see, of a whole, only the part that concerns ourselves, is a very human failing and it is significant that the gloomy prognosticator is engaged in the publishing of classical music.

True enough, fine orchestras, throughout the country, may almost be numbered on the fingers, and symphonies are for the few. But such people as the one quoted seem to forget, if they ever knew it, that the function of music is to help to live more abundantly, and that life is lived on many planes. "Paradise Lost" will always be "caviare to the general," who prefer "Barrack-room Ballads." Literature includes both, however, and lovers of Kipling would as rightly resent the forcing down their throats of Milton as Milton lovers the being obliged to swallow Kipling. Then there are the lower legions: those who know nothing, even of the poet of Imperialism, and care less. They have their needs, too.

The Way of Education.

We are entirely with the advocates for musical education, but we suspect that their way of going to work is responsible for much heartburning and much disillusion. Educatory systems must work from below upwards, not from above downwards. Beethoven as a substitute for coon performances would raise a riot among children at the seaside. Educators are apt to forget that the majority are children as far as art of any kind is concerned. Out of an abundance of coon and comic songs children soon learn to choose the good and leave the bad. The important point is, to see that these infants of all ages are well supplied with the sort of music they like—no matter how trivial it may be in the "high-brow" view—on which they may form their taste. Then judiciously guided—not coerced—they may be led to desire higher and finer things. It is a fact that they are so led.

Orchestral Concerts.

It is repeatedly asserted that orchestral concerts are given at a loss. Certainly, one sees many empty stalls in London halls; but, as a rule, the cheaper seats are uncomfortably crowded, and candidates for them have to be turned away. As we have pointed out before, it should be an easy matter to adjust the balance to the better satisfaction of both performers and public. Still, as both the New Queen's Hall Orchestra and the London Symphony Orchestra announce their usual series; and as Mr. Goossens, junr., too, contemplates another important orchestral scheme on the lines of his last, and since, as far as is known, the bodies of players concerned are not entirely philanthropic, the position is probably not quite as hopeless as has been represented.

Stereotyped Programmes.

With the publication of the N.Q.H.O. and L.S.O. programmes came the usual protest against "hackneyed" works. The "musical public" are far too ready to cry out against repetition of works they know well, forgetting that they are the minority, and that the majority want to hear those same works for several reasons: because they are unfamiliar with them; or because, being pleasurably familiar, they want to become more so; or because newly attracted to orchestral concerts, they have headway to make up. This last class is precisely the one orchestral societies must cater for, if only in the cause of self-preservation. While on the subject of orchestral concerts, it is important to recognise the activity being shown elsewhere than in London. In Birmingham, for example, whose City Orchestra Mr. Appleby Matthews commands, besides a formidable series of programmes to be presented on Sundays and week-days, a series of children's educatory and entertaining performances is announced: to include such works as the "Casse Noisette" suite, "Mother Goose," and the "Peer Gynt," and "Wand of Youth" suites. The latter scheme, wherever developed, is, it strikes us, just the kind to attract children.

Opera Prospects.

If, in the opera field, things seem to be moving rather slowly; if we cannot yet boast of such great doings as have been taking place in Munich, still there is no reason for despair. At any rate Londoners are sure that Carl Rosa will not fail them. The old well-tried company bring several new British works with them, which they have lately added to their considerable repertoire, to Covent Garden.

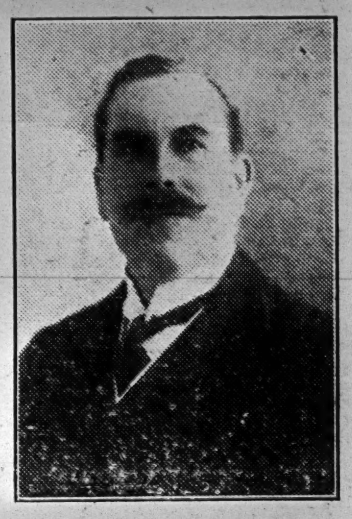
Then there is the promise, firmly to be relied upon, although not fulfilled as early as was hoped, of the National Opera Company's autumn season. Again, in this connection, the plaint of the pessimists is raised—over the emigration of some of our most promising young singers, the tenor Hislop, and Peggy Sheridan among them. Mr. Hislop continues to sign contracts in America, and Miss Sheridan is engaged—and for "La Wally"!—at the Scala of Milan. While regretting the temporary loss of such artists, it is as well to remember that they are taken in exchange and that the influx of foreign singers is by no means a bad thing. Besides, our singers do come back to us, and with their value greatly enhanced—a state of things good both for us and for them. To those with enough courage and talent to justify following their example, we say, "go and do likewise."

POSITION OF OPERA IN ENGLAND.

OBSTACLES TO ADVANCEMENT.

By JOSEPH O'MARA.

The subject of opera is one which at the present moment is causing quite a lot of anxiety amongst the music-loving public of the day. Opera is one of the oldest institutions, being founded in Athens in the pre-Christian era, and has increased in every sense through all the centuries right down to our present day. Italy has been the most prolific in the art of music, France has displayed more interest in the drama itself, in stage effect and in ballet. Germany, during the eighteenth and nine-



MR. JOSEPH O'MARA.

teenth centuries, a romantic people, founded their operas on romance and mythology; the works of the latter-day German I consider both coarse and brutalising. In England, opera within the last half century, has held a position second to none of any country of Europe, and this is entirely due to the enthusiasm of private individuals.

Public Neglect.

In every country in Europe opera is subsidised by the State or municipal authorities of the cities and towns. Even such a small place as Como, a town smaller in population than hundreds of Lancashire towns, has its subsidised opera.

Here, in England, there is no subsidy of this great art, which enters into the lives of the people much more than the art galleries, museums, or circulating libraries. On these latter, thousands of pounds are spent yearly. Every other day, the great magnates of our commercial world, sometimes during their lifetime, and sometimes in their wills, give huge sums of money to public libraries, musical academies, art galleries, or museums; but opera never receives a penny, and is left entirely to the enterprise of the private individual and the public to support.

I maintain that this cannot go on much longer. The public nowadays are clamouring for novelties and new productions. With the increased cost of labour and material, how is this demand to be met? We have, unfortunately, seen within the last few years that the man who devotes his wealth, time, energy, and genius to opera, ends in the Bankruptcy Court. Every operatic manager will tell you that new productions seldom pay, and in the majority of cases, after a season or two, have to be scrapped at a serious loss.

Provincial Guarantees.

Why, therefore, cannot the State, or the different cities and towns throughout the three kingdoms, give aid to opera? In large cities like Liverpool, Manchester, Glasgow, Edinburgh, Dublin, &c., a small committee of musical enthusiasts could be formed that could guarantee the different opera companies that visit these cities from time to time, against loss on new operas or big productions, which these musical committees would themselves select for performance during the visits of such operatic organisations. Such guarantee to be paid from the rates.

A Contrast in Audiences.

I may also say a word with regard to our audiences. Every other day one hears that England is not a musical nation, and this is not to be wondered at when we see the apathy, the carelessness, and the want of musical appreciation which is noticeable in the audiences.

Doesn't it strike everyone that during the overture to "Tannhauser," for instance, a large portion of the audience will come in late and another large portion seem to think that an overture to an opera is their cue for loud conversation? Would such a thing be tolerated in Germany? I have been to many performances in Germany, and I emphatically say "No." When the overture of an opera is about to start the doors are closed and nobody is allowed to enter the theatre; the audiences will not permit any conversation or noise.

Burden of Entertainment Tax.

Again, we have at present a further drain on our resources; I mean the Entertainment Tax. The theatre is the only commercial enterprise that is taxed in this manner. This tax was entirely a war measure, and now that the war is officially declared to be ended, the entertainment tax still remains. Everyone must acknowledge that economic conditions have seriously changed within the last year or two; money is tighter, there is not the same amount in circulation; all businesses have suffered more or less, and entertainment has come to be regarded a luxury, so it suffers keenly from decreased receipts. Yet we still have to bear the burden of the Entertainment Tax.

MUSIC IN THE THEATRE.

BRITISH v. FOREIGN.

Managements are again reproached, in some quarters, for pinning faith to the States and Continental-made musical plays. Critics lose sight of the fact that since a huge public has grown up for just this sort of play, it is unreasonable not to expect managements to cater for its tastes. It may not be good art to overdress and decorate a piece or to make it top-heavy by the insertion of an inflated star-comedian's part, but undoubtedly it is good business. And that, in the managerial view—which has to take in the economic position—is the main point. It would be another thing altogether, and there would be grave cause for complaint, if foreign musical productions had completely ousted native work. But it is a matter of fact that British composers have had their chance and that some have gained conspicuous success in plays of what may be called "Viennese" inspiration, if of native origin, even if, now and then, they have been handicapped by an unpopular book.

Where the Native Composer Scores.

There is as huge a public for another type of play, one with a romantic, real English, story—the sort of thing, in short, which the native composer, with his sense of humour and his wholesome cheeriness, know how to deal with, and in which the foreigner as surely fails. "The Rebel Maid" is an example. It is good news that Mr. Montague Phillips, encouraged by its success, is engaged on another light opera of the same type. The librettist is Mr. Max Pemberton, so that we may look for a shapely and literary book. Mr. Nicholas Gatty's music to "Prince Ferelon," which Miss Baylis tried at the Old Vic. in the summer, had the requisite light touch and gave us a valse that out-sparkled and outgraced the best that ever crossed the Channel. The book, however, if a West End run had been in consideration, would have proved a formidable obstacle. Much evidence goes to show that when a new Gilbert turns up we shall be able to produce a Suulivan or two to partner him.

The "Book" Difficulty.

Failures, or partial failures, in light opera producing—and probably more money has been lost in recent years in this than in any other branch of theatrical business—owe more to faults of the book than to faults of the music. Even Sullivan, without his other half, did not "go." Witness "Haddon Hall." Competent judges assert that it is more difficult to write a good musical comedy than a problem play or drama. Men of letters, as a rule, do not seem to think it worth while to study the technique, and playwrights leave it severely alone.

Development of Musical Farce.

This difficulty is, of course, the reason why so many farces that have already proved their drawing power have been fitted to music of late. If some of the adaptations were not as satisfying, artistically, as they might have been, that, probably, is because the adaptors forced the new idea into the old musical comedy mould. Nobody seems to have thought of converting a farce or a comedy into a real ballad opera, even though the shining example of the "Beggar's Opera" stands before us.

In the making of a "pasticcio" of the kind, the manager's risk involved in commissioning the services of a composer would be partly eliminated. The tunes in Mr. Gay's "Newgate Pastoral" were popular songs of the day which he ingeniously fitted to other words.

Incidental Music.

As for the necessary incidental music, we have a good many composers with the "sense of the theatre." Mr. Frederick Austin, for instance, has done his linking work so cunningly that probably ninety-nine per cent. of the visitors to the "Beggar's Opera" do not recognise his interpolations. Among managers we note a growing readiness to give native composers a chance in this direction—and no wonder, when such convincing proof of their quality is given, by Mr. Norman O'Neil in "Mary Rose," Mr. Frank Bridge, in "Threads," Mr. Philip Cathie, in "Christopher Sly," to name only a few.

MUSIC IN THE HALLS.

THE MODERN ORCHESTRA.

The vast improvement wrought in the character and standing of the variety theatre during the past two decades must be patent to even the most casual observer. The orchestra, from its modest beginning as the purveyor of accompaniments, has risen to occupy a prominent position in the programme of every up-to-date and enterprising variety house. The musical taste of the masses is thus fostered and directed along the right lines.

Of comparatively recent years the developments have been almost startling. It is not many months ago, for instance, that the Coliseum inaugurated the idea of giving hearings to new and native works at "intermission times," by means of which several interesting compositions gained well-merited recognition. Quite recently, too, the migration to the "halls" of so many virtuosi and prime donne has necessitated the playing of most classical and abstruse accompaniments. The writer has, for instance, most pleasant recollections of hearing Mr. Max Darewski play the Grieg Pianoforte Concerto at the Palladium with the help of Mr. Horace Sheldon and his coadjutors. Nowadays at the Palladium it is a question of orchestra *cum vox-humana* at interval time, for a vocalist also warbles from "the trenches" as the post-war comedians affectionately call the orchestra-well.

Future Developments.

What further developments may be expected? The question opens a big vista of possibilities. Are our already large music hall orchestras to be made still larger? Will the artist have to provide band parts for bass clarinet, cor anglais, contra bassoon, and such other aids to tone volume? Will Beethoven symphonies be the rage at interval time? These ideas seem preposterous, but who can tell? Would not the sceptics have scouted the idea that Mark Hambourg would play on a variety stage? But he did. The fact is that anything may happen. Our music hall magnates realise that there is a big demand for good music, both before and behind the footlights, and whilst bad orchestras are still to be found, they are a gradually diminishing quantity. It is surely appropriate that the music hall should realise its title and be the home of music.

SONGS THAT MATTER

COAL-BLACK MAMMY
Featured by LADDIE CLIFF, IVY ST. HELIER and MARIE BLANCHE.

IT'S ALL OVER NOW
Featured by ELLA RETFORD.

I NEVER KNEW
Featured in THE GAIETY REVUE, "PINS & NEEDLES."

OLD-FASHIONED GARDEN
Featured in THE WINTER GARDENS, BLACKPOOL, REVUE, "SPARKS AND FLASHES."

SWEET AND LOW, LULLABY
Featured by ETHEL HOOK.

CHERIE
Featured by ADA REEVE.

FRANCIS & DAY.

KEITH, PROWSE SPECIAL NUMBERS
FOR PANTOMIME

TARZAN'S DREAM.

INTERMEZZO VOCAL FOX TROT.

CREATED A SENSATION.

REFRAIN:

There's such a charm about you, Mister Tarzan—
Really can't do without you, Mister Tarzan—
There's not the slightest doubt, oh! Mister Tarzan—
No other beau for me will ever do.
Take me with you to see the monkey "parzon,"
Teach me to live on monkey nuts and grapes,
You know how much I want you, Mister Tarzan,
Make me Missis Tarzan of the Apes.

The Great Topical Song of the Moment—

WHEN THE SUN BEHIND THE CLOUDS BREAKS THROUGH

Words by P. J. O'REILLY. Music by RAYMOND LOUGHBOROUGH.

SPEAK TO ME FROM SHADOW LAND

Music by FREDERICK DRUMMOND.

A SONG OF LONG AGO

Music by A. EMMETT ADAMS.

TARZAN'S DREAM Music by ADOLF LOTTER

THEN WILL I SING TO YOU Music by FREDERICK DRUMMOND

SEND FOR PROFESSIONAL COPIES.

When the Sun Behind the Clouds Breaks Through.

A REFRAIN TO A ROUSING MARCH WHICH RADIATES CHEERFULNESS.

CHORUS:

When the sun behind the clouds breaks through
There'll be miles and miles of smiles!
Oh-h-h! happy we shall be, you and I, I and you
Do we ever get the wind up when ev'rything looks blue?
No! (spoken)
Then take my tip, and let things rip
Till the sun behind the clouds breaks through.

Come and Hear Them Played.

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Ring up Mr. Van Lier Regent 6000.

THE RETURN OF THE REAL WALTZ.

HYBRID PRODUCTIONS LOSING FAVOUR.

By CHARLES ANCLIFFE.

There have been many young cuckoos in selves are showing a tendency to return to the waltz nest of recent years, and it is but lately that the legitimate occupants have been allowed a chance of survival.

There has been an almost total eclipse of what is commonly known as the straight waltz, which has been crowded off the dance floor by hybrids masquerading under the generic title which is an absolute misnomer in their case. It is therefore the

Photo, Claude Harris.

more gratifying to note the increasing number of *real* waltzes now reappearing on our dance programmes.

When little Miss Redowa Mazurka Menuet came tripping to these shores she coyly announced herself a member of the old and highly respected Waltz family. Pranked out in the borrowed habiliments of Miss Waltz, she came, saw, and conquered, and was accepted with open arms by public and publishers. Then followed her *real* relatives thick as leaves in autumn; and the members of the original Waltz family, whose patronymic had been so shamelessly impressed, retired abashed into obscurity.

Harmony and Rhythm.

The wheel, however, goes full turn, and, as ever, the legitimate waltz returns to its kingdom. Tired of cloying melody and insipid elementary harmony, the dancing public now demands something more satisfying than a purely ice-cream diet. Small wonder indeed that it should be so. Beauty of melody, contrast of rhythm and delightful harmony such as characterises the work of men like Archibald Joyce, Sydney Baynes, Felix Godin, and a host of other clever British writers, cannot fail to win or, rather, regain the place for the real waltz to which it is entitled in public estimation.

An American dance authority has recently stated that the Americans themselves are showing a tendency to return to the legitimate waltz, and has volunteered the somewhat intriguing statement that it is only the advent of another Strauss that is awaited to bring the waltz right back into favour.

Nowadays a Strauss, Gung'l, Waldteufel, Lanner. or Labitzky, would wear out a lot of shoe-leather walking from one publisher to another with the MS. of a waltz comprising five figures, an elaborate introduction, and classic coda.

The Day of Compression.

It must be realised that in this age the composer of waltzes has to compress his ideas into a small compass, and is not at liberty to give free unfettered rein to his fancy regardless of length, as was possible in the days of the Viennese school, when the cost of printing and publishing was so low as to be almost negligible.

The publisher of to-day has to count the cost of every plate before he can put a waltz on the market.

With the advent of waltzes of the type of "Valse Bleue" and the French school of Berger, &c., the waltz definitely took on its present contracted form, and was not changed for twenty years.

There is much to be said for the change from the long-drawn-out waltzes of Strauss, Waldteufel *ad hoc genus omnes.*

Modern conditions of life tend to the rapid rather than the leisurely economy of means rather than lavish expenditure (Government departments of course excepted), and get-there-quick-without-circumlocution methods.

This being so, it is obvious that the contracted form of the waltz is more in accord with the spirit of the age than the older, more expanded, elaborate type.

Essentials of the Waltz.

The essentials of course remain: melodic beauty, variety of rhythm, contrast and colour, and interesting harmonisation.

It is just here that the invading type of so-called waltz (anything in three-four time with a few words to flavour) fails so egregiously. It possesses, as a rule, a few bars of ear-tickling tune with some tatally irrelevant lines (anent a part of the U.S.A. to which the composer is passionately determined to return), repeated *ad nauseam*, and lasts but a short time before passing to the limbo of most things merely meretricious.

The musicianly waltz of *originality* and sound construction would require but a tithe of the expensive and hectic publicity which has been so lavishly expended on the alien article to enable it completely to regain its deservedly popular place in the affection of the dancing public of these islands.

The self-depreciation to which we, as a nation, are so prone, has nowhere been more clearly exemplified than in this instance of the waltz.

A return to the true waltz will be an inestimable musical gain, stimulate the efforts of British composers, afford more employment for our orchestral players (admittedly second to none), and re-establish the reputation we once held of possessing the finest dance orchestras in the world.

MELODY IN THE MAKING.

THE ROAD TO MUSICAL SUCCESS.

By HUBERT BATH.

Keats was a very wise poet when he wrote: "Heard melodies are sweet, but those unheard are sweeter!" He probably had some "musical neighbours." I wonder what he would have written in these days of the gramophone!

Melody! What is melody? I should describe a melody as a pleasantly turned succession of musical sounds which are more or less intelligent to the untrained ear.

As to the making of melodies, well, in the first place a melody should not be made, strictly speaking, it should just come by itself—flash into the mind in an instant or be produced by either the suggestion of words or by a superimposition of rhythmic excitement such as walking, riding, the rattle of wheels in a railway train, &c., &c. In fact, a real melody is like Topsy in "Uncle Tom's Cabin"! The work attached to it commences after the initial idea has arrived, and consists of polishing up, improving, and rounding off a phrase and deciding on the repetition of phrases; perhaps the most difficult of all, deciding on the finish. Personally, I know of no more difficult job than that of finishing a song.

Value of Rhythm.

As to lighter tunes, such as comic and sentimental songs, intermezzi and dance music in general, the basis of all such should and must be the rhythm. In fact, any melody without a strong rhythmic foundation cannot live. The closer the tune is to the intonation and rhythm of the spoken word, the more popular it will become and remain. For instance, take a tune like "Let's All Go Down the Strand." The opening phrase is as happy as it can be as an example of perfectly allied words and music, the music expressing the time and sense of the spoken words. Then there is Chevalier's "Wot Cheer! All the Neighbours Cry," another instance of a perfect alliance. In fact, most of the popular songs that have ever been written would never have become popular were it not for the foregoing fact, probably effected quite unconsciously by their authors.

I remember once spending a most enjoyable afternoon at Grimm's Dyke (Sir W. S. Gilbert's residence), when he told me that Sullivan practically relied for his inspiration on the rhythm and metre of his verse. When I have had words to set to music I have always thoroughly assimilated first, the poet's metre—the lilt of the lines—then the words themselves, and, finally, the sentiment, before ever attempting to think of a tune. In fact, no thinking has been required as a rule, the tune will come by itself if this process is adhered to.

An Irregular Procedure.

And, whilst on this subject of words and music, I should like to say how deplorably rotten is the more or less modern habit of putting words to a tune instead of a tune to words. It is putting the cart before the horse, and the poor lyric writer who has to do this always has my supreme sympathy. Nothing could be more inartistic and irregular. I admit that it is sometimes successful, but that is usually in spite of the words. I do not refer to genuine collaboration such as takes place with a number of comic-song writers and authors; that is an entirely different matter. The two (or three) usually work together most successfully, phrase by phrase, and sentence by sentence. "Line upon line, line upon line. Here a little and there a little!"

When writing my "Young England" comic opera Basil Hood would frequently show me one stanza of a suggested lyric to meet a certain situation and ask me what I thought of it from a musical point of view. I studied it and digested it, and if what I considered a suitable melody came to it I would tell him to go ahead. Or perhaps it started well but could be improved by slightly altering the metre and adding more lines, thus giving me an opportunity of getting a better tune. I should call that "melody-making," but, as I think I have made obvious, the initial idea cannot be manufactured.

Tune Twisting.

I am often asked if it is possible to write an actually original tune now in these days after all the millions of tunes in existence. To be perfectly frank I do not consider it possible. The only opportunity left for originality is by means of the rhythmic foundation, which I have already emphasised. The amount of cribbing that goes on nowadays is something appalling. I do not say it is all deliberate, but a great deal of it is. The Americans showed us a few years ago what a wealth of classical melodies there are which could be twisted into fox-trots, waltzes, songs, rags—in fact, put to any old use when they themselves were at a loss for genuine tunes. Such things as the "demobilisation" of Rachmaninoff's celebrated Prelude, the desecration of Greig's "Peer Gynt," the wangling of Wagner's melodies, the twisting of Tschaikowsky's, and the chopping about of Chopin's are intolerable to me, although frequently showing a cleverness of handling and design which, like that of the burglar, might have been put to better use.

As I have said, some cribbing is not always deliberate, it is frequently unconscious A number of Sullivan's tunes are note for note equivalent to some of the hymns Ancient and Modern. There is one glaring instance in "Patience" which is note for note the tune of a hymn, "Hark! my soul, it is the Lord!"

If I were to mention some of the popular songs that are in vogue now and trace their direct origin, I am afraid I should find myself in the High Courts of Justice—and judges know nothing of music, and are so unsympathetic on libel cases. But I will say that one of the most popular ballads of the day is a direct mixture of Schumann's little piano piece "The Happy Peasant" and a well-known Irish air.

Of course, if one wants deliberately to lay oneself out to make a fortune by melody-making my advice is—avoid originality like the plague; work on the principle that the public always likes to hear something familiar—something they all know, you know! As a certain well-known composer once said to me when I had displayed some enthusiasm at a "new" tune he had played me, "Ah! yes, my boy, that always was a good tune."

THE DRUM UP TO DATE.

Orchestral Jugglers' Effects.

Thanks to the advent of "jazz," drums of every description have become a most important part of an orchestra, and the up-to-date drummer of to-day may almost be described as a sort of orchestral juggler, inasmuch as he keeps several weird and wonderful instruments going in full swing all the time

Amongst the most prominent drum-makers in London is Mr. C. Boyle, of Great Newport-street, an ex-officer of the Air Force, who, starting out on his own immediately after his demobilisation, has now a most prosperous business, which is run on purely ex-Service lines. His eight workmen are all ex-Service men. Before the war Mr. Boyle had a deal of experience as a drummer in West End orchestras, and he has used this technical knowledge to business advantage.

Feather-weight Kit.

Mr. Boyle informed an "Era" representative that before the war drums and drummers' kit were so very heavy that the drum was a somewhat inconvenient instrument, and therefore he turned his attention to the task of devising feather-weight and portable kit. To this end he has perfected many inventions, amongst which are a portmanteau drum, which is a double-headed bass drum so constructed as to allow a drummer to carry all his kit inside it; a feather-weight gong drum; a feather-weight side-drum stand; a patent snare release; three types of pedals; and various types of feather-weight self-aligning drum rods or fittings.

A New Song Whistle.

Mr. Boyle considers that the drum will be even more in evidence this dancing season than it was last year, while the various drummers' "side-lines" will be more varied both in effect, and number. The principle of these "side-lines" will be the new song whistle. This was introduced last season, but was not greatly in evidence. This season, however, it is likely to prove a strong favourite with dance orchestras.

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THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

AUGUSTE BRINLEY WEBB.

Mr. Auguste Brinley Webb, the well-known solo violinist and popular conductor, who has been re-engaged at the Pier and Grand Pavilion, Colwyn Bay, for the season 1922, was born at Clifton, Bristol, and commenced his studies at the age of seven. He has a thorough knowledge in combinations of orchestras in symphony and chamber music in England and abroad, in addition to being a fine executant, and he has performed and conducted at some of the leading pleasure resorts, including Blackpool, Morecambe, Buxton, Aberystwyth, Folkestone, &c. During the present season he has rendered many solos at the promenade concerts, which have been received with much enthusiasm.

MR. B. WEBB.

During the war Mr. Webb served four years with H.M.F. (Royal Air Force), and had many exciting experiences.

BAND BENEFIT AT BUXTON.

On Saturday, the 24th inst., the orchestra of the Buxton Gardens Co., Ltd., took their annual benefit in the large hall, Mr. George Cathie conducting. Miss Hilda Blake, a soprano who has been here four times this season, and who possesses a voice of quality and high range, was again most successful. Mr. Cathie gave violin solos—"Capprice Viennois" (Kriesler) and Hubay's "The Zephir," both recognised with fervour by the house. In addition were Miss Esmé Calvin and Mr. Mortimer Lynley, versatile entertainers, vocal and instrumental, a number on the programme which no doubt helped to fill the hall. The orchestra were in top-bar humour, and their performances of Litolff's descriptive overture, "Robespierre," and Sullivan's "Yeomen of the Guard," were distinguished by quality and power. The season orchestra disperse on Saturday evening.

CONCERTS OF THE WEEK.

CENTRAL HALL POPULAR.

The Central Hall "Popular" season opened on Saturday night in fine style, with the famous wood-wind and brass band of the Grenadier Guards to provide the major part of the programme. There was not an empty seat. The band drew upon a round dozen of composers of this and several other countries for their selections, and played admirably under the direction of their coductor, Band-Sergt. A. J. Cobb. The pianissimo effects in Massenet's "Scenes Pittoresques" were beautiful. It goes without saying that the cornet solo—Del Riego's "Homing," was one of the most enjoyed items. Sergt. A. Mayes, the band's first cornettist, is a fine artist, who deserved all the applause his performance brought. Miss Rosa Dallow, in excellent voice, sang a new song called "Love's a Merchant," by Molly Carew, and registered a success. So did Miss Dallow, who had to oblige with a double encore. Mr. Lloyd Huws, a favourite tenor at the Central Hall, introduced "Soft Little Velvet Eyes," a song with a charming melody by Mr. Arthur Meale, written in the unforced and essentially vocal way that is the composer's own. Mr. Huws's singing of it pleased so much that he had to sing it all over again.

Mr. Meale was given a great welcome when he appeared to play his usual group of organ solos. Out of compliment to the military artists he gave a "Marche Militaire," by Gatty Sellars. As a finale, and to celebrate the opening of the season, he treated the audience to "The Storm," which, by the way, he never plays twice alike, and which grows more and more realistic as time goes on.

Miss May Windsor gave her own up-to-date versions of nursery rhymes and small tales of small children, which called forth big smiles. Mr. Rupert Hazell's turn was made up of laughable musical imitations, stories and parodies, and first-rate performances of popular songs on the phono-fiddle.

INTERESTING MUSICAL SERVICE.

Kingsway Hall is a very remarkable centre of social and religious enterprise, where music is distinctly generally well done, and the occasion of the first annual service of the Independent Order of Foresters was of special interest in this respect by reason of the organ recital by Mr. Frank Idle, A.R.A.M., which included Sullivan's "In Memoriam" overture, and the service, in the course of which an appropriate version, sung to the tune of the National Anthem, was incorporated. The words were written on Active Service in 1918. Solos by Miss Lily Gover and Mr. Wilfred Platt, the former a genuine contralto, and the latter a cultivated bass, added very considerably to an altogether unostentatious but auspicious occasion.

THE ENOCH CONCERT.

Herald of autumn, the first concert of Messrs. Enoch and Sons' season took place at the Central Hall on Saturday afternoon. Many favourite composers showed that they had been busy lately by contributing new songs. The first on the programme, "The Pegasus," by Paul Edmonds, proved to be a breezy ballad of the sea for baritones, and Mr. Percy Heming sang it in the right hearty fashion. Three numbers from Easthope Martin's cycle, "A Day at the Fair," were also introduced by Mr. Heming. These have a strong family resemblance to the composer's other "Fair" cycles. No doubt they will be just as popular. "Fairlop Friday" is a lilting song of a rustic courtship; "The Last Fairing" is an example of the song, slow and sentimental; and "All the Fun of the Fair" is a rousing showman's song. The last number brought down the house, and the rigid "no encore" rule had to be suspended for once. A charming song by Arthur Meale, "Soft Little Velvet Eyes," was sung by Miss Dorothy Robson, who also undertook the first performance of some numbers out of Mrs. May Brahe's cycle, "Spindrift." These have the simple, human feeling that runs through most of this composer's work, and they were consequently much appreciated. Two semi-religious songs with organ obligato, good specimens of their rather conventional kind, "Thanks be to God," by Stanley Dickson, and "The Sickles in the Corn," by Allan Douglas, were entrusted to Miss Violet Openshaw, and they suited her sympathetic contralto tones well.

Mr. Landon Ronald, who was one of the composer-accompanists of the afternoon, brought nothing new, but some of the best of his already well-known songs—settings of poems by Rabindranath Tagore, under the title "Song Offerings," were sung with her customary fine sincerity by Miss Olga Haley, and Mr. Walter Hyde contributed admirably artistic singing in the love songs from "Four Silhouettes."

As a relief to the vocal items there were pianoforte solos from Pouishnoff, organ solos from Mr. Meale, and original character sketches from Miss Ruth Draper. All were much enjoyed.

NATIONAL BAND CONTEST.

What was once the championship Brass Band Festival at the Crystal Palace, has developed into the National Band Contest, including, thereby, several sections other than purely brass. Nevertheless, this is the section upon which interest centres and where the highest degree of the musically efficient is to be found. The evening concert was directed by Mr. J. W. Iles, the well-known journalist, and founder of the movement, to whose popularity a testimonial presentation portrait in oils signified the sixteenth gathering.

The test piece, a remarkably interesting technical work by W. Cyril Jenkins, is a step in the direction of obtaining works written for brass rather than arrangements of orchestral works. This year's championship is held by St. Hilda Colliery, and anyone doubting a musical taste being latent in the democracy of these isles should attend the next contest and become disillusioned.

Mr. Allen Brown, F.R.C.O., played the fine Handel organ during the evening, to notable advantage in the Dubois' "Toccata in G," and the announcement of the winners produced great excitement.

PRIZE BAND AT FINSBURY PARK.

The N.S.L. engaged the St. Hilda Colliery Band, which won the 1,000 Guinea Trophy in the Crystal Palace Band Contest on Saturday, for the concert at Finsbury Park Empire on Sunday evening, and there was a crowded audience, many being unable to obtain seating accommodation. The winning band played at the Palladium in the afternoon, and later at the Camberwell Hippodrome, so that they were unable to reach the Empire until half-past eight. In the meanwhile, however, the Besses o' the Barn (Lancashire winners of the thousand guinea trophy in 1903) carried on, under the conductorship of Mr. Wood, and met with a most favourable reception.

Mr. Henry Mills, secretary of the N.S.L., introduced to the audience Mr. J. H. Iles, who acted as conductor of the massed bands at the Crystal Palace Festival Concert.

Mr. Iles gave some interesting particulars with reference to the St. Hilda Band which, he said, started some years ago in the third section of the bands entering the competition at the Crystal Palace, but it worked its way up to the first section, and now it had gained the top of the ladder. The members of the band were genuine British workmen, most of them being miners, who were such enthusiastic musicians that after coming from the bowels of the earth they would go to the practice room to practice the test piece which was about to be played. It had been specially composed for the Festival by Mr. Cyril Jenkins, and was entitled "Life Divine."

The band, which was conducted by Mr. J. Oliver, the bandmaster, then played the test piece, which is said to be the most difficult ever submitted to the candidates. The piece was played with remarkable brilliancy, and at the conclusion there was prolonged applause. As an encore the band played a popular medley of Scotch airs. Other selections were the hymn "Simeon," a cornet solo played by Arthur Laycock, and finally "Isle of Golden Dreams."

The vocalists who appeared during the evening were Miss Olive Tyson, Mr. Ivor Walters, and Mr. Eric Godley, Mr. M. Vince, entertainer, who gave a clever ventriloquial sketch, was also well received.

Solomon.

Solomon, the boy pianist, is making his reappearance as a fully developed artist, after studying under M. Cortot in Paris. He will give a recital at the Wigmore Hall on Saturday, October 1st.

DANCES FROM DUNCANS.

"Honeymoon" and "Chiquita" are the two principal numbers which Messrs. Duncans, of Museum-street, have put out for the coming season. The first is a fox-trot by Harrison Cooke, and it has already been very well received by the London orchestras. It opens with a catchy refrain, and has a particularly effective trio. It is being played with considerable success by Alexander Yantian at the Strand Corner House, and Senor Fortoni at Prince's. The second is a Spanish dance or one-step, and comes from the pen of Juan Fernandez. It boasts the honour of being the first one-step ever played at a State ball in this country, which was on the occasion of the visit of the King and Queen of the Belgians. "Chiquita" is also published in song form, and is sung by Mr. Billy Merson, who is responsible for the lyrics. Many teachers of dancing are finding it to be just what they require, and Miss Harding, the well-known West-End teacher, is specially taking it up for her new Spanish one-step.

Another one-step, published by the same firm, is "Jack Ashore," a number which endeavours to justify its title by being written in a humorous vein. It has a very novel trio, and a slight suggestion of the hornpipe gives the true nautical flavour. "Candlelight" is the name given to a waltz, by Cyril Southam, which is of a dreamy character, and has a melody of the type that remains in one's head. Pleasing light and shade effects add greatly to its charm. "Nita," another of Messrs. Duncan's new one-steps, has a charming and tasteful melody.

Royal Philharmonic Society.

This Society opens its winter season at the Queen's Hall on Thursday, Nov. 3, followed by concerts on Nov. 17 and Dec. 1. Messrs. Albert Coates, Landon Ronald and Adrian C. Boult will act as conductors.

CONCERT PARTIES ON TOUR.

ARCADIANS.—Arcadian Pav., Halifax (Season).
ARCADY.—Sept. 26, Barrow-in-Furness; Oct. 3, Keswick.
BOX O' VESTAS.—Sept. 26, Redcar.
BREVITY.—Sept. 26, Pav., Porthcawl.
BRITE 'UNS.—Marine Parade, Southend (Season).
BROWNIES.—Sept. 26, Paignton, Devon; Oct. 3, Rep., Plymouth.
BUBBLES.—Sept. 26, Pier Pav. Teignmouth.
CAMOUFLAGE.—Sept. 26, Bexhill; Oct. 3, Eastbourne.
CARAVAN.—Sept. 26, Rusholme Pav., Manchester; Oct. 3, Pier, St. Annes.
CATLIN'S ROYAL PIERROTS.—(No. 1 Co.), New Arcadia Scarboro'; (No. 2 Co.), Arcadia, Llandudno; (No. 3 Co.), Arcadia, Colwyn Bay (Season).
CHECKS.—Sept. 26, Pal., Bingley.
CIGARETTES.—Sept. 26. Rusholme Pav., Manchester; Oct. 3, Pier, St. Annes.
CLIQUE.—Sept. 26, Palace, Redruth.
CURIOS, THE.—Sept. 26, Hunstanton.
ELITES.—Sept. 26, Whitley Bay.
FARCE.—Sept. 26, Clarence Pier, Southsea.
FOREST FOLK.—Sept. 26, Assembly Rooms, Salisbury.
FRILLS AND FLOUNCES.—Sept. 26, De Valence Gdns. Tenby; Oct. 3, Pier, Plymouth.
FROLICS, THE.—Pavilion, Park Hill, Croydon (Season).
GIPSIES.—Sept. 26, Vic. Pav., Ilfracombe.
IDEALS.—Sept. 26, Floral Hall, Hornsea.
JACK O' LANTERNS.—Sept. 26, South Parade Pier, Southsea.
JAKE-A-LOO.—Sept. 26, Pav., Seaforth.
LIVE WIRES.—Sept. 26, Hip., Bedminster.
MASKS AND FACES. — Sept. 26, Spa, Felixstowe; Oct. 3, Rink Pav., Newport.
MERRIONS.—Oct. 3, Burton.
MERRY JAPS. — New Pav., Morecambe (Season).
MEXICANS.—Sept. 26, Pier, New Brighton; Oct. 3, Pavilion, Derby.
MOUNTEBANKS. — Sept. 26, Palace, Douglas.
NEW CADETS.—Oct. 3, Chester.
NONSENSE.—Bohemia, Broadstairs (Season).
NOVELTY.—Sept. 26, Tonbridge; Oct. 3 W.G., Bournemouth.
ORANGE CLUB.—Sept. 26, W.G., Teignmouth.
PATCHES.—Sept. 26, Pier, Southampton.
PIERROT, PIERRETTE, AND PIANO.—Sept. 26, Leas Pav., Folkestone; Oct. 3, Assembly Rooms, Salisbury.
POT-POURRI.—Sept. 26, Promenade Pier, Plymouth; Oct. 3, Spa, Felixstowe.
PRO RATAS, THE.—Sept. 26, Patti Pav., Swansea.
QUALITIES.—Sept. 26, Swanage.
QUIXOTES.—Sept. 26, Abbey, Hexham-on-Tyne.
"Q.s," THE.—Sept. 26, Stowhill Pav., Newport.
RAMBLERS.—Sept. 26, Leyton.
ROGUES.—Sept. 26, Leeds; Oct. 3, Berwick.
ROYAL VAUDEVILLIANS.—Sept. 26, New, Tonbridge.
SCOTTISH DONS.—Sept. 26, Grand, Woking.
SEVEN ESCALADES.—Sept. 26, Pal., Holbeach.
SEVEN NOBODIES.—Sept. 26, Pier, St. Anne's-on-Sea; Oct. 3, Rusholme Pav., Manchester.
SEVEN SPOTS.—Sept. 26, Alex. T., South Shields.
SHRAPNEL.—Sept. 26, Victoria Pav., Ilfracombe.
SOCIETY SIX.—Sept. 26, Pavilion, Redhill.
SPORTY SET.—Sept. 26, King's, Herne Bay.
SUMMITS, THE.—Sept. 26, Roath Park, Cardiff.
SUPERBS.—Sept. 26, Kursaal, Whitley Bay; Oct. 3, Arcadia, Scarborough.
TATLERS, THE.—Sept. 26, Penarth.
TONE.—Sept. 26, Jesmond Pav., Newcastle; Oct. 3, Albert Hall, Stafford.
TOPPERS, THE.—Sept. 26, Floral Hall, Southend.
TROUBADOURS.—Sept. 26, P.H., Beccles.
TWEENIES.—Sept. 26, Aquarium, Brighton.
VARIORUM.—Sept. 26, Pav., Bexhill-on-Sea.
VERSATILES, THE.—Sept. 26. Pier, Cromer; Oct. 3, Leas Pav., Folkestone.
WALLIS (ARTHUR) ALFRESCO CONCERTS.—Olympian Gardens, Bognor (Season).
WANGLERS, THE.—New Pav., Minehead (Season).
WITS, THE.—Sept. 26, Pav., Derby.

Charity at Dreamland.

Organised by the Hon. Charles Napier and Mr. J. H. Iles, a big charity day was held at Dreamland, Margate, in aid of the local Cottage Hospital and the Tait Orphanage, Broadstairs. Dreamland is being converted by Mr. Iles into a limited company.

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Keep on humming, till trouble flies away,
Bright days are coming, sunshine and cheer,
Just keep on humming, sadness will disappear,
Keep on humming, the world will smile at you.
Sunbeams your love dreams will be.
Just hum a song as you travel along,
Keep right on humming with me."

And other American successes, including "HAPPY," "CUBAN MOON," "MARION," "SUNSHINE," "OH JOY!" "PRETTY LITTLE CINDERELLA," "ON MIAMI SHORE," "WEEPING WILLOW LANE," and THE SUREFIRE HIT

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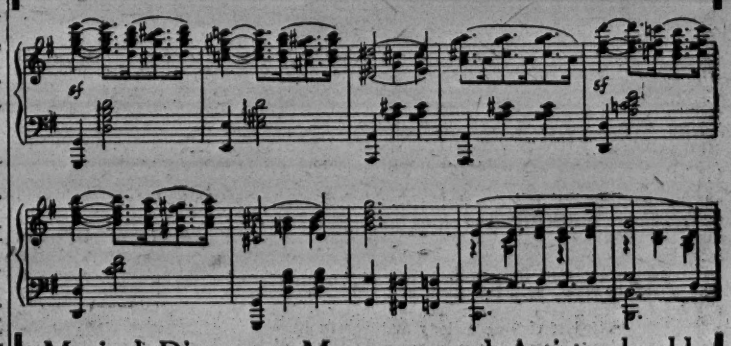
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COMEDIANS—Prize: Challenge Cup.
ENTERTAINERS—Prize: Challenge Cup.
ELOCUTIONIST—Prize: Bronze Medal.

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C.A.A. AT HOME OPENING.

The first At Home of the C.A.A. takes place on Sunday, Oct. 9. Mr. Nevil Maskelyne will be in the chair, supported, in all probability, by Mr. Ernest Hastings. The venue, as usual, will be at the St. George's Hall, and the At Home will commence at 7 p.m. prompt. The programme has been arranged by Messrs. Julius E. Day and Harry Briden.

Frills and Flounces.

At the Gaiety Hall, Ilfracombe, Mr. Charles Beanland and his merry party were a great draw last week, with fun well in the ascendant, contributed in first-class style by Miss Mona Helene, Miss Marlie Caird, Mr. Percy Mavis, Mr. Wilson Moore, Mr. Archie Barrow, and Mr. Charles Beanland himself, as excellent a comedian as ever.

The Merrie Buffs.

A new Concert Party, to open at the Conservative Hall, on Oct. 1, in aid of the Mayoress of St. Pancras Fund for Sick Children, is "The Merrie Buffs," which is being organised by Eli Lovering, the clown-minstrel. The party is composed of eight artists, the five gentlemen ex-Service men, supplemented by an instrumental trio.

"Bits o' Brightness."

This popular concert party came in for very nice presents and eulogies when their opening season on The Wicksteed Park, at Kettering ran to its merry close. "This boy," said Mr. Charles Wicksteed, J.P., C.A., indicating Mr. Colman Irving—"this boy came and told me his plans. I never thought he would make his idea pay. But the vast number of friends he and his little wife have made proves the success of his enterprise." On behalf of a large number of subscribers, Mr. Wicksteed then handed Mr. Irving an elegant suit case. "This, my boy," he added amid round upon round of applause, "is not for you to go away with, but to come back with." Mrs. Irving and the other members of the party also received tangible tokens of appreciation.

STEINWAY HALL.

SATURDAY, OCTOBER 1, at 8.30.

SIVORI LEVEY

. IN .

"Masks and Music."

MR. SIVORI LEVEY at this Entertainment will put on (and sing in) some of the most remarkable Masks ever seen. They are, indeed, as the "Daily Sketch" calls them, "Wonderful Facial Disguises," or, as a well-known Comedian said, "most re-*mask*-able."

Miss Maie Hoey, who has made some wonderful Masks for Mr. Sivori Levey, and who has also re-painted the famous Benda Masks worn by Miss Grace Cristie at the Oxford, has kindly consented to appear herself in a special Dancing Interlude with three of her own Masks—Guinevere, Tabitha, and Medusa.

TICKETS—8/6, 5/9, 3/6, 2/4, and 1/3

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STEINWAY HALL BOX OFFICE.

CONCERT PARTY NOTES.

The 1921 Season—Autumn and Winter Prospects.

The summer season of 1921 is over except at a few seaside resorts, such as Margate or Blackpool. We hear that at Margate most of the companies have decided to continue operations until October. The season here is extended owing to the lateness of its start this year occasioned by the great strike. At Brighton, also, both Jack Sheppard's and Ellison's Entertainers will continue till the first week in October. This extension of the season will, we hope, help to make up the losses in the early part. As regards weather, the summer has been an ideal one, and the uninitiated would imagine that seaside entertainments must have experienced an excellent season. The financial results, however, have not been entirely satisfactory, except in a few isolated cases.

An Economic Question.

The whole question is an economic one. Concert party proprietors and local managers have had to face the state of affairs prevailing all over the country with equanimity. There could be no getting away from the fact that even when the strike was over and people began to flock to the popular holiday resorts money was very tight. The economic conditions in the country at the present day affect every profession and industry. From inquiries we have made of different concert party proprietors we have received the invariable reply that the town has been well patronised by visitors from about the middle of July, but they didn't appear to have much money to spend. This seems to have been the case everywhere, and as a matter of fact, in all probability entertainments of every description will continue to suffer from lack of patronage until commercial conditions are more prosperous.

The Coming Season.

What is the winter season going to be like? The prospects are scarcely propitious. Last winter was bad, and conditions, instead of improving, appear to be even in a worse state. The number of concert and concert party artists seem ever on the increase, and now that the summer is over there will be a larger array of talent on the look-out for engagements than ever before. Where are those engagements to come from? Winter dates for concert parties are few and far between, and what there are, are far from being of a lucrative nature. The winter concert party, to keep even in fairly continuous work, must be conducted on the most economical lines, otherwise the proprietor cannot tour. Artists must recognise this and arrange such terms as allow the proprietor some small chance of paying his way.

CONCERT PARTIES AT WORK.

Miss Mabel Leslie's "Cadets."

This vaudeville company are appearing this week with great success at the Gaiety Theatre, Douglas, I.O.M. The artists are all clever people possessing individual talent. They are well-known in Hall Caine Land and have quite a vogue. Their programmes are distinguished by original ideas.

Feldman's Songsters

This week the company which, during the whole of the season, have been so popular on Douglas Head, I.O.M., are appearing in the New Pavilion at Villa Marina. The artists are Mr. Harold Brown, Mr. Eddie Walker, Mr. A. Mackenzie, Mr. Alex Meux, Mr. Donald Hatton, Miss Maud Hughes, and Miss Beryl Bardsley. The programme presented contains all the Feldman successes, and Mr. Eddie Walker seems to have an unfailing supply of the humour audiences hanker after.

Mr. Lyell Johnston's Concert Party.

Mr. Lyell Johnston presents his company, including Miss Beatrice Jeffreys, on Onchan Head, three times daily. It is a bright show with frequent changes of programme.

Mountebank Players.

This clever combination this week enters into their second week at the Palace Coliseum, Douglas. There is no doubt there will be crowded audiences, for the success which has rewarded their visit has been most marked, and it has been artistically deserved. The show is bright and clean and *chic*. The artists have all the talent which makes for popularity. Mr. Leonard Henry, Mr. Harry Reeming, Mr. Harold Andrews, Miss Gertrude Dickinson, Miss Phyllis Honyet, and Miss Bessie Bales can all sing, dance, and act.

Supremacy.

Mr. Austin Pilkington has secured as this week's attraction at the Assembly Rooms, Salisbury, Donald Gilbert and Will Judge's Supremacy concert company, consisting of the following:—Miss Jennie Tate, comedienne and dancer; Miss Ethel Netherway, entertainer; Miss Gertie Orchard, soprano; Mr. A. Scott Banner, novelty singer and dancer; Mr. A. Dudley Downing, pianist and entertainer; Mr. Cecil Brierley, baritone; Mr. Will Judge, character comedian. The whole company worked splendidly.

Anglo-Indians.

The popular "Jimmy Watson" and his Anglo-Indians played a successful week last week at Mr. Alfred Hurley's Esplanade Pavilion, Swanage. Their show is as good as ever, and what could one say more? The jovial "Jimmy" was in his best form, and quickly established himself as a favourite. Mr. Hurley contemplates making several important improvements in his pavilion for next summer, and as he has certainly the most prominent and favourable position in the town for business, we think he is wise in incurring the additional expense.

CONCERT PARTIES.

The GAY GONDOLIERS
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NOTES ON NEW NUMBERS.

BY "THE ERA" SPECIAL REVIEWERS.

SONGS AND INSTRUMENTAL MUSIC.

Violoncellists will welcome the delightful arrangements which Mr. Cedric Sharpe has made of old English airs. Messrs. Keith, Prowse and Co. publish them under one cover at three-and-six. The airs are "Believe Me if All Those Endearing Young Charms," "Willow, Willow, Willow," "The Ivy Green," "The Shy Shepherdess," "Golden Slumbers Kiss Your Eyes" (a lullaby), and "Under the Greenwood Tree" (a Sicilienne). All these are peculiarly suited to the voice of the 'cello, but they will appeal in equal degree, probably, to violinists, for whose instrument with pianoforte accompaniment, like the 'cello arrangements, they are also published.

Among the instrumental pieces is a pianoforte fox-trot intermezzo, "Tarzan's Dream," by Adolf Lotter, with words by Percy Edgar and a startling picture on the cover. It begins with a cuckoo call. The author does not stop to explain what a cuckoo was doing in a tropical primeval jungle, but hastens on to relate the proposal put to Tarzan by an enterprising lady who wanted to become "Missis Tarzan of the Apes." The music is fascinatingly catchy and makes an exhilarating fox-trot to dance to.

A "Serenade to My Love," by Jacques Henri, also for pianforte solo, is warmly and expressively melodious, and should be effective in the arrangements for orchestra which are supplied. "Tarzan's Dream" is also published for full and small orchestras.

That indefatigable lyrist, Edward Lockton, writes verses to three of the songs in Messrs. Keith, Prowse's parcel. "Tilly," which is set by Frederick Drummond, is a ballad of a feminine diamond in the rough. It has an intimate, human touch that should make it a useful number for entertainers at the piano. Also by Mr. Drummond is the music to "Speak to Me from Shadowland," and to "Then Will I Sing to You," which has words by Eileen Price Evans. The former is the appeal of a lover whose own heart, grown fonder in absence, craves assurance that "the other's" heart is in the same interesting condition. The song boasts the powerful attraction of a rhythmically moving refrain in 3-4 time. The latter is a song very similar in sentiment and in musical expression. Ida Rutter and Edward Lockton's "Welcome June" is a bright, buoyant song suitable for mezzo-soprano or soprano voices of the full type. There is no need to describe E. Y. Allison and Norman O'Neill's "Yo-Ho-Ho and a Bottle of Rum." It bears its character on its face. Enough to say that it is a rollicking song of the sea with a strong dash of R. L. S. flavour in its composition. Baritones and basses will revel in it.

SONGS OF VARIOUS SORTS.

Included in Messrs. James and Co.'s parcel is a musical tragi-comedy, "She Dropped Her Powder-Puff in Piccadilly." Dire were the consequences as related by H. E. Neal Rene. The last verse leaves the picker-up of the puff in the breach of promise court. H. E. J. Nation's music is snappy and tuneful. "In Shadowland," by J. Hedley Drummond and Harold Thorpe, shows an intimate knowledge of the habits of wood-haunting trixies and such-like fascinating folk. This is a graceful, pretty song.

Under one cover are two songs by Gladys Northcote: a setting of "Sweet and Low" and a "Cradle Song," to words by L. M. Northcote. It is almost impossible in setting Tennyson's too-famous verses not to be reminiscent, and the composer here does not succeed altogether in escaping the influence of others who were before her in the field. But she has written charming melodies to both songs (in 6-8 time), which move as gently and as soothingly as properly constituted cradle-song melodies should.

"A Song of Homeland," by Albert Stephenson, is patriotic as to words and catchy and spirited as to tune. There is a good brisk chorus. The song would do well for the halls. "Milestones" and "Where Rainbow Shadows End" are by M. E. Parkington and Doris Thomas. The first is an exhortation to be up and doing something—if it's only to cheer a fellow-traveller on the way—before we have passed too many of Father Time's little reminders. In the other song the hope is expressed that love which is thwarted here below may come to fruition "in realms above." The music of both is sympathetically written for the contralto voice.

"A Fenland Love-Song," which has words by Sylvia Still and music by Charles S. Markes, is a pleasing speculation as to what is likely to happen when one person in love meets another person equally in love "by the willows, where the big gold king-cups grow." It is a gay and dainty ditty with a charming melody. Sopranos, particularly those who have confidence in their "top A's," will find it attractive. So, no doubt, will their audiences.

A CHILD SONG.

Mr. Sivori Levey has added another to his "Songlin" series of child songs. (The Sivori Levey Publications, 6, Roehampton-lane, Putney Heath.) The repartee recorded in "Her Dolls" sounds almost too good to be true. If not "vero," it is certainly "ben trovato."

A NEW DANCE SUCCESS.

A splendid new dance number that is meeting with great success at the moment is "Spellbound" waltz, by Jay Conoley. This waltz, the melody of which is of a singularly haunting type, is proving very popular at dance halls, and with music hall, theatre, and cinema orchestras all over the country.

The Eclipse Music Publishing Co., Ltd., who publish the number, have just issued a new edition with a brilliant and original frontispiece, and so great is the demand that the number will shortly appear as a song. Musical directors, managers, and artists are invited to communicate as early as possible with the publishers, as the numerous inquiries are being dealt with in strict rotation. Owing to pressure the publishers desire to apologise for any apparent delay in sending piano solo copies or parts.

ECLIPSE MUSIC CO.

Foremost among the Eclipse Music Company's dance successes is "Spellbound" Waltz, which, issued but recently, is proving immensely successful with orchestras all over the kingdom. The instantaneous success of this number has induced the publishers to issue it in song form, and copies in keys to suit all voices will be ready shortly. "The Kissing Waltz" is a new and original dance composition, containing a novel surprise which will prove a great aid to its popularity.

"Lonely," and "In Your Arms," are two new and captivating fox-trots, whilst "Wait for Me in Dixie," "Ragging the Countryside," are well to the fore as one-steps.

The Eclipse Music Publishing Company, Ltd., are already well prepared in the matter of material for pantomime. At no time in the firm's history have they been in the position to offer so varied a selection of songs and dances of such a high standard. In the ballad line, "End o' Day," a new and happily-inspired number, is proving a great favourite, and among the numerous artists featuring this are Miss Marie Ambrose, Miss Alice Lilley, Mr. Edward Crosland, on their respective music hall tours, whilst Hugh Stanhope (the composer) sings it with immense success in his clever party, "The Tweenies," as also does Philip Bekker, of the "Folly" Concert Party. Cyril Webster, the new baritone, who has done so well with "I Lost My Heart To You," introduced the number with much success at the N.S.L. concert at Chelsea Palace recently.

"My Fairyship of Dreams," by talented Leslie Elliott, is a hot favourite, as also are "If I But Knew," "Somewhere in Paradise," "Dance o' Dreams," "Desert Maid," and "Phantom Voices."

On the lighter side the firm offer the great comedy chorus song, "Same To You With Knobs On" to comedians. This number, which has been proved a success by numerous comedians in concert-party work, will be a big hit in pantomime. Other big comedy successes are Vine and Russell's "Ragging the Countryside," Wright, Connelly and Mac's "Palais de Dance," and Maidie Scott's "Why Can't I Do the Same as Mother?" "I'm Always Drifting," a new chorus song recently issued, has a melody that will catch the ear of the public, and artists in need of a strong and tuneful chorus should write for permit to sing this song, which, with "Home in Wyoming" (Daisy Dormer), "Daddy the Next Best Thing," and "Me'n Someone," will be released for pantomime.

CECIL LENNOX AND CO.

Cecil Lennox and Co., of 134, Charing Cross-road, have many attractive numbers for pantomime, the dance room and concert hall. Among these may be mentioned "I Want You to Want Me," which is being featured with enormous success by Miss Ethel Castaldini, and which is also proving exceptionally popular in the ball-rooms as a fox-trot, receiving sometimes fifteen and twenty encores in one evening; "In San Domingo," which is being featured by concert parties on the South and East Coast, but which is probably being more used as a one-step by every dance band that has received copies; and "Loving," which is also in great demand for concert use and in the ball-room.

Ballads especially suitable for pantomimes are "Bring Back the Sunshine and the Roses," "At the End of the World With You," and "Let Me Believe."

WILFORD, LTD.

"Big Silver Moon," judging by the number of enquiries for pantomime rights, promises to be a prominent vocal number this coming season, and with the harmonised refrain, as recorded by the H.M.V. Gramophoen Co., should certainly become an attractive musical item.

"So Now You Know," with its quaintly pathetic refrain, already an established success as a dance number, will most certainly be a popular vocal number for principal girl.

Art Hickman's New York Five, at the Criterion Italian Roof Garden, are scoring heavily with "Tsing." This wonderful dance orchestra's rendering of the popular Chinese one-step is something to be heard. "I Shall Keep On Loving You, Dear," by Christine Maitland, is also featured by this versatile musical combination.

THE BANJO IN THE ORCHESTRA.

Advancing in Popularity.

Banjos, says the manager of Messrs. Barnet Samuel and Sons, where the celebrated John Grey banjos are manufactured, are coming more into popularity day by day. There are few dance orchestras, indeed, who do not number at least one banjo amongst their instruments, and although a brisk business has always been done with banjos, the demand already experienced shows that the instrument is going to be one of the most popular of music-makers this coming season.

Right through the summer the banjo department of this firm has been the busiest branch of the workshops, and they have never had to go on short time during what is generally a "slump" season for instruments.

A particularly handsome instrument which was shown to our representative was a banjo made to the order of Mr. Olly Oakley, the well-known banjo-player. The instrument is almost ready for use, but it is being allowed to stand until Mr. Oakley himself tests it and finds out that it is thoroughly suitable. The firm intend to make other banjos of the same pattern for the use of professional performers.

A large range of banjos included instruments of evey size and pattern ranging in price from £2 18s. to £40.

Ten Years to Make a 'Jo.

It takes ten years to make a banjo! This statement seems a startling one, but when the time that the wood must stand before it is properly ready for working upon is taken into consideration, together with the time taken by the various tests, and so on, ten years becomes the average time occupied in transforming wood into the finished banjo.

The various processes to which the wood is subjected during those years were fully explained to an "Era" representative at the works. First, the wood is properly seasoned, and in some cases stands for as long as twenty years. Then the neck of the instrument is cut out roughly and stands for another period of years before anything more is done to it. If it should warp in the slightest during those years it is ruthlessly cast aside as unfit.

A Tricky Task.

The neck pieces that have stood the test of time now have the finger boards and facings cut out, the frets are let in by hand, and they are shaped. This latter is an especially tricky task, and it is sometimes necessary for a youth to put in a year at this particular job before he can turn out a really good shape. The ring of the banjo is then built to the required thickness, and the back is built up of several veneers, and pressed into shape in a special press, where it remains for twenty-four hours.

There is another period of waiting while the back stands for a fortnight to dry, and then the banjo is fitted together, the metal castings being made of special bell metal in order to get the resonant tone. These castings must be most accurate, as even the slightest discrepancy in their size is liable to cut the vellum, or to make it fall in. Carefully selected vellum is chosen, and the slightest fault in a sheet of vellum means that it is rejected as unfit for use.

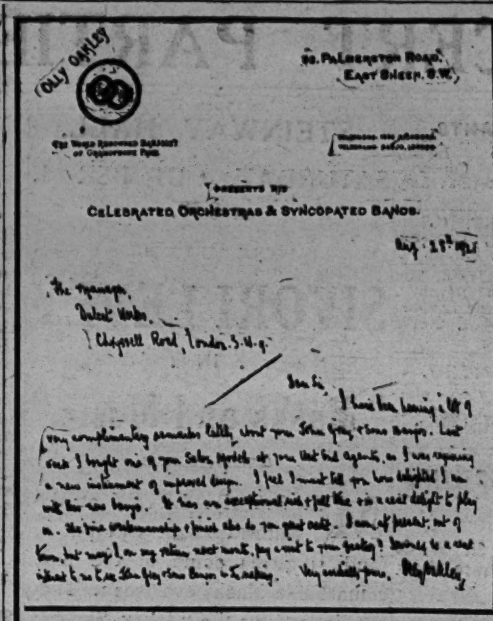
When the banjo is finally assembled it is allowed to stand for another six weeks or so before it is polished, and just as much attention is paid to the polishing as to the making of the instrument. Then, ten or even twenty years after the wood was first chosen for banjo-making, the finished instrument is ready for the performer!

MAURICE PIENA.

Maurice Piena announces that the first number of the new series of overtures by Gabriel Marie and Hans Ourdine is now published, and further numbers of this series will quickly follow. This overture, "L'heureuse Issue," while not so morbidly dramatic and tense as, for instance, "L'onde Tragique," is one of the most beautiful yet issued. The dramatic interest is held, as it were, in leash, and is awakened in the 24 bars of introduction, marked larghetto, which are a pedal on the dominant and sub-dominant. The spirit of the overture, in very interesting tonality, then starts straight away in the following moment, allegro agitato, in C minor, the alternate groups of semi-quavers and rests in the basses serve to emphasise the spirit of hurry and unrest. The overture then advances poco piu vivo in a semi-triumphant strain to a broad melody with a triplet accompaniment, which carries on for some time, and then, with the assistance of references to one or two former subjects, leads into the andante in E major, a gentle melody for violin solo. This gradually quickens into an allegro grioceso of some length, which brings the overture to a dramatically vigorous close. This work is not difficult to play, and it should prove as popular on the concert platform as for the film accompaniment for which it is originally issued.

A second number, also by Gabriel Marie and Hans Ourdine, is called "Très precieuse." This is of the light, graceful type, fairly long, with a broad flowing melody as middle movement.

This enterprising firm announce a new series of numbers for special situations on the screen, parallel to the popular "Scenario Edition." This series will consist of five hundred numbers, issued at the rate of one a week, and a special prospectus will shortly be ready for issue.



(Transcription.)

I have been hearing a lot of very complimentary remarks lately about your John Grey & Sons Banjos. Last week I bought one of your Salon Models at your West End Agents, as I was requiring a new instrument of improved design. I feel I must tell you how delighted I am with this new banjo. It has an exceptional rich and full tone and is a real delight to play on. The fine workmanship and finish also do you great credit. I am, at present, out of town, but may I, on my return next month, pay a visit to your factory? It would be a real interest to me to see John Grey & Sons Banjos in the making.

Very cordially yours, (Signed) OLLY OAKLEY.

The West End Agents referred to in Mr. Olly Oakley's letter are KEITH PROWSE & CO., LTD., 162, New Bond St., London, W.1., who have been appointed Special London Agents to the Profession.

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PROSPECTIVE PANTOMIME HITS.

B. FELDMAN & CO.

The entry into their new and palatial premises in Shaftesbury-avenue, which B. Feldman & Co. will celebrate within the next week or so, will in all probability synchronise with one of the most successful pantomime seasons in the firm's history.

Mr. Bert Feldman tells us that never once in all the many years he has conducted his publishing business has he had such variety and all-round general excellence in his catalogue of songs and instrumental numbers. It is worthy of note that even now numerous pantomime managers and principals have applied for permission to use Arthur-street songs.

The seaside season generally furnishes the proverbial straw which shows how the pantomime wind will blow, but the disastrous coal strike somewhat blocked matters in this regard this year. From the beginning of August, however, things began to stabilise, and to-day we are pretty well able to prophesy the ultimate Christmas winners.

In ballad connection no number will exceed the popularity of "Down the Trail to Home, Sweet Home," a sweetly sympathetic number, with just the correct touch of artistic emotion about it. Another high-class ballad number certain to be handled by the best singers is "Smilin' Through," which, as its title implies, breathes cheery optimism throughout. "Angels," which song delighted Florence Smithson when first she heard it, will also be in keen demand, and "Old Pal, Why Don't You Answer Me?" "My Isle of Golden Dreams," and "Rio Grande," are other certain ballad starters in the pantomime stakes.

The Arthur-street house has a large selection in the way of chorus songs. "Avalon" will be found in most pantomime productions, and the same remark applies to the bustling "Margie," the bright "You Oughta See My Baby," and the brilliant "Bright Eyes," all of which have already captured the imagination of public and performers alike.

Florrie Forde's big success "Mary Ann" is already well booked for Christmas productions, and then we have Bennett Scott's cheery number, "The Best Little World," and the same writer's "Moonbeam," and the dainty "Tennessee," by Frederick Melford, all of which are now in the hands of the leading elements in the profession.

A number just issued, from the joint pens of Ralph Stanley and Leslie Alleyn, is entitled "I've Had a Good Time With the Girls," and as a production number, with the requisite spicing of comedy, this song quite fills the pantomime bill. It is certain to be very much favoured.

Nothing can stop the increasing popularity of "I'd Love to Fall Asleep and Wake Up in Mammy's Arms," which Daisy Dormer so successfully introduced recently, and the excellent syncopated item "Down Yonder" is another highly favoured song.

"The Japanese Sandman" carries "production" all over it, and will figure in many artistic scenes.

"Italian Skes" has got nicely set, and will reach the climax of its popularity when King Panto. parades.

Many other probables in addition to the foregoing certainties might be cited, as the Feldman list runs into hundreds, and as their capable staff of writers are ever busy on new ideas, we may confidently expect several novel song sensations between now and Boxing Day.

The new Feldman building has been described as "the finest music publishing house in the world," and the same comprehensive compliment may well be passed on the firm's songs to-day.

HERMAN DAREWSKI.

Of the many numbers recently placed on the market by the Herman Darewski Publishing Company, "Whispering" still holds high favour with the general public, and is likely to figure prominently in pantomime this year. Another good number put out by this house is "Open Arms," a fox-trot song, music by William J. Lewis. Its lyric makes it a very suitable number for a principal girl, while many a "boy" will find just the kind of thing that is wanted in "If I Wait Till the End of the World," which comes from the pen of Harry von Tilzer.

"Hold Me" and "Feather Your Nest" are so well-known that it is unnecessary to say much about them, and several producers have already taken up these two successes. "My Mammy" also belongs to this category, for its haunting and pleasing melody will make it a favourite for a long time to come.

A strong ballad which Messrs. Darewskis have published is "Do You Ever Think of Me?" and this is likely to achieve a great success, while "It'll be All the Same" is certain to repeat in the provinces the reception it met with in London when Leslie Henson first sang it. It possesses the advantage of being able to be sung either as a comedy or a straight number.

A first-class picture number is "Apple Blossom Days," whose scope is sufficiently outlined by its title. This is from the pen of Mr. Herman Darewski himself, and is fully up to the standard of any of his compositions. Another number of this class is "Dainty Dresden Shepherdess," composed by Mr. Arthur Stroud. Both lend themselves admirably to effects of staging and lighting, and producers are likely to prove their worth. A third number that could be featured as a "picture" is "Just Like the Rose," which comes from the pen of Miss Ethel Bridges.

In lighter vein there is "Keep Your Weather Eye on Me," which has been one of the successes of the Blackpool Winter Garden's revue, "Sparks and Flashes." Another, with a rollicking refrain, is "Right Ho! I'm On My Way," while, drawn on somewhat broader lines, is "Ours Is a Nice House, Ours Is," which is certain to win laughter and applause.

Perhaps the comedy song that is likely to figure most prominently in this year's pantomimes is "Roast Beef of Old England," which both Ernie Mayne and Gilbert Childs have featured. It is particularly suited to barons and the like, and the melody admirably fits in with the lyrics.

MESSRS. CHAPPELL & CO.

Messrs. Chappell & Co. have a splendid selection of numbers for pantomime this season. First and foremost comes "Keep on Humming," which is now on all the talking machines and rolls, and is in great favour with the dancing public. For production with special scenery "Cuban Moon" will have a great appeal for managers. An American chorus number, entitled "Marion," has a very catchy and lilting refrain, and should make an excellent number for principal boys.

The best waltz songs are "Weeping Willow Lane," by Klickmann, and Victor Jacobi's "On Miami Shore."

Percy Honri is making a great success in his act with "Weeping Willow Lane" and "Keep on Humming," and "Weeping Willow Lane" was also enthusiastically encored when sung at the Palladium by Lance Andrews and Gerald Williams with the accompaniment of Horace Sheldon's fine orchestra. The Shirley Sisters are making a big success with "Keep on Humming," and the Geddes Brothers wire that it is one of their best numbers.

Two comedy duets which will also appeal are "The Bullfrog Patrol," which had a tremendous success when sung by the Duncan Sisters in "Pins and Needles," and Ernest Longstaff's "Loony Melody."

This firm has just secured the rights of a very popular song fox-trot entitled "Mazie." As a dancing number this has caught on instantaneously, and it should be equally successful as a song.

Managers who are producing "Cinderella" pantomimes this season should obtain the popular American waltz number, "Pretty Little Cinderella."

HOVENDEN'S BRITISH GREASE PAINTS

These paints are made at our Factory, guaranteed pure, colours perfect, and quality better than any foreign make, and at same price.

Made in the following Colours: Nos. 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, 5½, Browns, Blues, Greys, Yellows, Black, White, and Four Shades in Carmines. 7d. per Stick.

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THE ERA

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WEDNESDAY, SEPTEMBER 28, 1921.

DRAMATIC SCHOOLS' CO-OPERATION

WHAT amounts practically to an affiliation of dramatic colleges for the purposes of controlling entrance to the theatrical profession will be attempted at a meeting of principals of schools which the Actors' Association has convened to be held at the offices of the Entertainments National Industrial Council on Oct. 15 next. How many of the dramatic schools now in existence will respond to the invitation it is difficult to predict. Those who do so will be asked more or less to commit themselves to various undertakings with regard to the placing of their students. People who pay for training for the stage do so usually in the expectation that an engagement will be forthcoming through the influence of the school, and so far as the reputable academies are concerned they are seldom disappointed. Whether, however, they will be prepared to agree to conditions being imposed upon the placing of their pupils remains to be seen.

Conditions of Training.

Each school, to begin with, will be asked to have a representative of the A.A. on its council, and that the appointment of the rehearsal master shall be subject to the Association's approval. Furthermore, diplomas are to be subject to the approval of the A.A., and all holders of diplomas are to enrol themselves as probationary members of the Association.

The conditions thus asked are none too exacting for the representative body of the actors' calling to make, but whether they will be accepted by the majority of the schools it is hard to say. At present many of the schools are able to influence engagements at the end of a course, and indeed can point to star actors and actresses who have placed their foot on the first rung of the ladder of fame by an introduction obtained through the medium of the school. They would not, perhaps, be prepared to acknowledge that their position would be strengthened by making themselves amenable to regulations such as we have quoted.

It cannot be denied that the schools of dramatic art supply a real need. They provide a more or less effective bar to the method of recruiting for the stage in the old haphazard fashion. They are harmful only when they project on to the boards a number of people who are not necessarily talented or have any fitness whatever for the calling. It is in that way that the restrictive influence of the A.A. proposals would be of value.

Recruiting for the Stage.

Account, again, is seldom taken of the intervening period between leaving the dramatic school and making an appearance in London. Very few students are fitted to step from the study to the stage, and although we do not agree with the severe criticism sometimes passed upon actors and actresses in the West End generally, there is no question that lack of practical experience is frequently manifest among the more youthful performers. A remedy could be found in an arrangement by which graduates of academies could be drafted into the various repertory companies in various parts of the country and on tour.

The great difficulty is that people think acting is so easy. A veteran professor of elocution at the Guildhall School of Music once said to a lady who required a course of twelve lessons because she wanted to play Juliet: "And do you think that in twelve lessons you could learn to play the violin like Kubelik?" That question seems to epitomise the whole situation. Everyone fancies himself or herself at the footlights. They do not realise that in addition to possessing the divine fire, they must equip themselves with the essentials of the art—elocution, gesture, the expression of emotion, and the like, and that the acquisition of these accomplishments needs not a dozen lessons nor a dozen dozen, but just as long and arduous application to the rudiments of the art as the musician or the painter has to expend in order to attain perfection.

THE PLAY IN PARIS.

Volterra Reopens the Theatre de Paris—Kiki Returns to Town—Ditto Sapho—Up-to-Date Dowager.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A good reception was given the 3-act drama, "La Passante," by Henry Kistemaeckers, produced at the Theatre de Paris, on Friday. Leon Volterra can be congratulated on a success. It is emotional and dramatic, and though not the best work of this author, is a strong theatrical production. Dr. Latenac, a French physician detained in St. Petersburg by the Soviet, has assumed British nationality with the hope of early repatriation. He is giving English lessons to a French actress married to an English aristocrat, for the purpose of being included in the first batch of prisoners to be released from Russia. This talkative little woman imagines Latenac will render the same service to her distressed friend, Princess Macha, and sends her to plead her own cause. The young physician reluctantly consents; they are interrupted by the Bolshevist police, but escape by a back staircase.

The second act is in Paris; Latenac is married and has taken up politics. He holds proofs, thanks to the devotion of Macha, of political crime practised by an influential parliamentary journalist. It is necessary to obtain these papers brought from London by the Princess, who has become Latenac's devoted collaborator and platonic friend. To such an extent, indeed, that the wife is extremely jealous, and does not hide it. In a fit of rage she reveals to her husband's enemies that the compromising documents are hidden in the home of the Princess. A reporter is commissioned to break into her mansion, to steal the said papers. He is confronted by Macha; she schemes to detain him, expecting the visit of Latenac. But her own Russian footman, described as being in the pay of both the French newspaper owner and the Republic of the Soviets, knifes the terrified woman while she is threatening the reporter with her revolver. The intruder flees as Latenac arrives. Poor Macha dies in his arms after the couple for the first time have confessed their mutual love. She has only been a *passante* or temporary phase in his life.

Vera Sergine was acclaimed on the fall of the curtain. She has a fine rôle as Macha, and the Theatre de Paris has a success.

"Kiki."

Max Maurey, for the commencement of his third season at the Varietés on Wednesday, revived this interesting 3-act comedy of André Picard. First produced at the Gymnase, and afterwards seen at the Theatre Edouard VII., the story of the unceremonial music hall artist who falls in love with her ungrateful manager, and ultimately retains him at her side, still attracts. Mlle. Spinelly, as Kiki, is a real tomboy with her heart on her sleeve, but lacking in manners. Signoret portrays the variety theatre director, with Raimu as a sympathetic would-be protector, and Mme. L. Mareil, the leading lady of the company. This revival is quite interesting.

"Sapho."

At the Porte St.-Martin the five-act piece of Alphonse Daudet and Adolphe Belot, above named, was resuscitated on Thursday. It is superfluous to tell you about Daudet's "Sapho," played so admirably in English by Mrs. Patrick Campbell and others. The modern character is almost as classical as the ancient Greek poetess, famous for her amorous intrigues. Nevertheless, the dramatic version to-day appears feeble and aged. Weak tea is not redeemed by strong butter, and a popular book does not constitute a great play, notwithstanding its success in the past. Moreover, Gabrielle Dorziat does not efface the late Marthe Bady in the title-rôle.

"L'Eternel Amour."

The above piece, in four acts and six tableaux, by Bureau-Gueroult (a motion picture exhibitor by profession), produced at the Odeon on Sunday, is real melodrama. The action is laid in Norway. Carl returns home from Oxford and Paris, where he has completed his education. He is a musician. Helena, his sweetheart when a boy, is about to be married to Andreas, his younger brother, but the latter overhears a conversation, and learns Helena and Andreas are already tacitly betrothed. He steps on one side and facilitates their union. However, their domestic peace, is not assured, for Carl runs after Hulda, an actress, and Helena dies of a broken heart after giving birth to a daughter. The elder brother then roams, driven from home by the family, leaving Andreas to rear the child, like the Hunchback. And the little Helena blossoms into womanhood, being a replique of her unfortunate mother. The "eternal love" of Andreas is now concentrated on the young girl he has watched over and carefully educated for the sake of the departed Helena. She returns the affection of her devoted uncle, now a suitor. When Carl eventually returns 18 years later he gives his paternal consent to their marriage, so that the hitherto unconsolable Andreas becomes his brother's son-in-law!

"Alain, sa Mere et sa Maitresse."

This comedy by Gerbidon and Armont formed the programme for the reopening of the Potiniere last Tuesday evening, and as a mirth purveyor seemed to accomplish its object. The dowager Marquise Brionne is distressed at the idea of her son Alain marrying a flighty girl he met at a boxing match, and seeks the counsel of Rozans, an old friend of the family. She is not satisfied with the wives of her other two sons. Nozans scandalises her by the advice of encouraging Alain to flirt with Andrée, a charming creature of his acquaintance. The mother, after meeting the girl, tacitly consents, for Andrée is a marvel of tact and grace. Alain soon forgets his trivial fiancée and carries on with his new friend. He is a reformed young fellow, thanks to the tactful influence of his mistress. Indeed, the Marquise is so impressed by her meek demeanour and housewife qualities that she prefers Andrée to her legitimate daughters-in-law. The clever girl even becomes as prudish as the Marquise, much to her lover's disgust, but the cloud is dispersed by their marriage, to the great joy of the dowager. "The Mother and Mistress of Alain" is bright, but will need pruning for exportation.

A PLAYWRIGHTS' SHOW ROOM

WHY I BELIEVE IN A REPERTORY THEATRE.

By LECHMERE WORRALL.

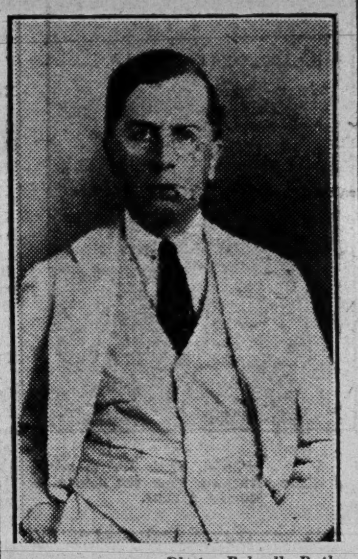
There is a tremendous need in London for a repertory theatre. In fact, I think the only chance for theatrical salvation lies in a repertory theatre, which should be representative of modern works.

In that theatre there should be produced plays the public really want, and plays which, if they proved a success, could afterwards be run for a long period in an ordinary theatre, not necessarily run on repertory lines. By this means a repertory theatre would become a first-class showroom for London managers, wherein they could find plays for their own future use. There is not a man in a thousand who can judge the future success of a play merely by reading it.

In a word, the birth of a play would take place in a Repertory Theatre, and the "infant," if healthy, would live its full life in the theatre proper.

Neglected Talent.

In my opinion, some of the plays I have seen recently seem to have been mis-cast in the minor parts, and insufficient attention was paid to lighting and general production. The lack of young talent which so many managers say theatres suffer from is due mainly to their neglect of seeing plays in the provinces. Since I have been in London I have seen an enormous amount of talent, particularly among young artists. This talent is not difficult to find, though, unfortunately, it is totally unobserved by London producers. As soon as I opened an office in town I received many letters from talented young actresses who cannot yet get work—actresses who are ideal for certain types of parts, highly educated and graceful. But they cannot find work.



Photo, Bolwell, Bath.

Now, if the Repertory Theatre were instituted, these young ladies would have their talents tested; and they would be given a chance of making good.

I hope shortly to work a repertory scheme. I am having careful investigations made in a place about one hour's journey from London, which is in need of a repertory theatre. This place shall be nameless for the present, but there will be no opposition to the scheme like there was to my proposal at Bath.

The Bath Repertory Scheme.

Really, I cannot understand why the Bath magistrates turned down my scheme. No reason whatever was given. The only opinion I can give is that the application was not entertained because local vested interests were against me, despite the fact that Bath residents were enthusiastic about the scheme; subscriptions had come in splendidly for the syndicate. It was contended that Bath could not support two theatres, but I pointed out that there were at least five cinemas, and therefore I could not see why there should not be a second theatre—a Repertory Theatre.

The scheme I had was perfect in every detail, and my intentions were very sincere. Besides the provision of decent salaries, I had arranged for a special doctor for the artists, a dentist, a chemist, a hairdresser, a tailor, a dressmaker and a hosier, who would do their respective work at special prices. So that the artists would have been fairly comfortable.

The turning down of the scheme gave disappointment professionally, as the Actors' Association were delighted with it. The theatre was to be run on co-operative or communal lines—not even the call boy was left out of it. One of the main points advanced against it was that there were only two dressing-rooms. This was a poor excuse, as the dressing-rooms would have each been capable of holding ten or twelve people.

I am convinced the theatre would have been a boon and a blessing to the residents of Bath and the many thousands who yearly visit that historic city.

Plays for Production.

Anyhow, in addition to establishing a repertory theatre elsewhere, to which I have referred, I hope shortly also to go into management with one of my own plays. (It may be mentioned that I wrote "The Man Who Stayed at Home," "Ann," and many other pieces.) I hope in the early future to produce "The Piccadilly Puritan," which was done with great success at Brighton, and "Ask Mr. Peter," in collaboration with Mr. Bernard Merivale. The other play I am doing is "False Values," to be played by myself. On tour I have just produced "The Man Who Stayed in Bed," with Mr. Rupert Lister, and we hope to bring it to town shortly. In the beginning of next year I expect to give a musical comedy founded on the play, "A Night Hawk," while on Armistice Day in November I am producing "The Resurrection of David Grant," in aid of the Earl Haig Fund. I shall give the total receipts of a matinée and 10 per cent. of the fees that day to the fund, and 5 per cent. of the profits of the show wherever it is played in any part of the English-speaking world.

THE DRAMA IN AMERICA.

"Get Together" at the Hippodrome—Play Without a Happy Ending—Opening of the National Theatre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 10.—The Hippodrome, New York's biggest amusement house, is open again with a wonderful bill that is truthfully described as an "international" entertainment. "Get Together," it is called, and no fewer than 12,000 persons took the hint on Labour Day and got together at the two performances, beating the record. There were old favourites and newcomers in the programme. Bert Levy whistled as he drew lifelike pictures and threw them on a screen, receiving a warm welcome and hearty applause for his clever act. Terry Corwey was there again, extracting music from all sorts of unmusical things. Marceline, the clown, did his familiar "stunts," while Power's performing elephants shaved each other and played baseball.

So much for old friends, and now for the new ones. The best of these were the Three Bobs, "with their wonderful dog and their marvellous crow," said the programme, which was quite modest, for after seeing the crow catch balls thrown from the orchestra seats, and watching the dog assist in a club-juggling act, one felt like using several more adjectives. Moreover, if ever a dog "talked," this one did. The Five Kaeths contributed a novel musical act in a Dutch setting, and a film comedy, called "The Toreador," provided an amusing interlude. This season's show is somewhat different in form from its predecessors, but the spectacular features, for which the Hippodrome is famous, have not been omitted. There are two of them—a fantastic ballet called "The Thunderbird," by Michel Fokine and Vera Fokina, in which these two artists appear, and an ice ballet, entitled "The Red Shoes," from the Admiral's Ice Palace, Berlin, with Charlotte, the indescribably clever skater, as the star.

"Tarzan of the Apes."

George Broadhurst has written and produced an American version of the play by Major Herbert Woodgate and Arthur Gibbons, bearing the above title, which was based on a novel by Edgar Rice Burroughs. It proved a rather astonishing play, quite out of the ordinary, and described by one newspaper as "a dramatisation of the Hippodrome." Ronald Adair appears in the title-rôle, and the best scenes of the play are those in which he shows the gradations of the savage's education in the English language. Considerable acrobatic skill, too, is displayed in his clever performance. Greta Kemble Cooper made a great deal of the part of Lady Alicia.

"Daddy's Gone a-Hunting."

A play of absorbing interest is the one bearing the above title, in which Marjorie Rambeau has scored a signal success at the Plymouth Theatre. It has been staged in characteristic fashion by Arthur Hopkins. The settings, one of them a scene of exceptional beauty, are the work of Robert Edmund Jones. The old nursery title is used in this instance for a story of marital infidelity that is admirably told. A loving and devoted wife tries with a patient reasonableness to understand and respect the freedom her husband seems to be seeking. When she finds at last that he really means it, when he offers her a freedom as great as his own, when she realises that he does not care a rap about her, she flees from him blindly, only to find, five years later, when their child dies, that she is sick with loneliness for him, that the lover of the intervening years cannot take his place. But he does not want her, so there is no "happy ending" in this case.

"Swords."

At the new National Theatre a drama in four acts, entitled "Swords," is the initial attraction. The author is Sidney Howard. The period of the play is the twelfth century, during the bloodthirsty warfare between the Guelphs and the Ghibellines.

The National Theatre is in West Forty-first-street, and is owned by Walter Jordan. It is commodious in arrangement and luxurious, as well as tasteful in its decorations and appointments.

AS YOU LIKE IT.

Shakespeare, on "The Era's" competition offer:—"For all the rest they'll take suggestion." (And pay for it!)

* * *

Congratulations to Fred Terry on his recovery. His illness made us Fret Terrybly.

* * *

And congratulations also to Miss Margetson on her engagement to the son of Martin Harvey. Glad to see Mar-get-son.

* * *

Delysia is said to be making £2,000 a week. Note the letters L S D in her name!

* * *

Talking of letters, the initials of Sarah Bernhardt, who has written another novel, are appropriate—S for Stage and B for Books.

* * *

Someone is saying that actors need clubs. A bit drastic, what? Best stick to the old eggs.

* * *

"A Pair of Silk Stockings" is still running, and "Jacob's Ladder" is about to commence running—but there is no connection between the two.

* * *

"More Getting to Work," says a headline. Another Othello?

* * *

Drinkwater's latest rôle in "Abraham Lincoln": "The Ninth Part."

* * *

I hear that Charlie Chaplin is "travelling light." And he is also a travelling light.

* * *

Charlie has many imitators. One met him the other day and promptly fled. In his haste, he did not notice that the other one fled, too!

* * *

Apropos of lights, a riddle:—Q. How does a stage light differ from an ordinary light? A. Because a stage light can go out and still remain a light.

* * *

So evening dress is to be the order of the night again. Sentiment clings to former ties.

* * *

No one worries, though the effect will be to turn male audiences somewhat white.

* * *

Swallow-tails, yes—but shall we be able to swallow the plays?

* * *

Seen the cast of distinguished amateurs who are to appear in "Not So Bad As They Seem?" But why this modesty? They don't seem at all bad.

TOUCHSTONE.

GEORGE GRAVES AND JOYCE BARBOUR
in "Now and Then" at the Vaudeville.

A WORD IN YOUR E(A)RA.

Who started this superstition stunt? *The Golden Moth* was going on quite well and is going to stand.

* * *

Geo. Graves was one of the most active in rescue work on the scene of the motor-coach accident near Horley on Sunday.

* * *

The gay gagger has also been amongst those who called in to cheer up Miss Marie Lloyd, now happily recovering from her severe indisposition.

* * *

Mme. Tetrazzini does not smoke, and her advice to singers who do is "Don't."

* * *

What has become of the Shakespeare National Theatre, and when is the £70,000 site going to be utilised?

* * *

As a schoolboy J. H. Barnes, whose benefit is being talked about, won a special prize for committing to memory the entire book of Milton's "Paradise Lost."

* * *

Experts declare that George Grossmith, with his broad shoulders, small hips, and stalwart physique, has the most Apollonian figure on the stage.

* * *

With pre-war prices promised at at least two theatres, things are looking up.

* * *

Charlie Chaplin enthusiasts should be warned that he is not the hero of Mr. John Galsworthy's curtain-raiser, "The Little Man."

* * *

"Vicar defends stage morals," says a heading in a daily. Perhaps the subject may now be allowed to drop for a while.

* * *

"Ring Up" at the Royalty is drawing the stars. At a recent matinée we found Miss Lilian Braithwaite, Mr. Farren Soutar, and Mr. Dennis Eadie enjoying its humour intensely.

THE VARIETY WORLD.

Off to America—Many Happy Returns—Tucker: Racehorse Owner—Ashanti Prince in Variety.

Sir Harry Lauder's American Tour.

Sir Harry Lauder, who was accompanied by Lady Lauder, left England on the "Aquitania" on Saturday for a six months' professional tour in the United States and Canada. The Scottish Minstrel looked pleased and proud, as, posing for the camera men, he held in his hand a "Gillie's staff" over 5 feet long.

Sir Harry, in a chat with an "Era" representative, said: "I'm really going to America to try and make sufficient money to pay my Income Tax. It's the only way I can do it." Then he referred to his new stick. "You see this," he said. "It was given me yesterday at Buckingham Palace by Lord Stamfordham. I saw it when I was at Balmoral, and admired it; and now it's my own, and will appear with me on the stage wherever I sing in America."

Sir Harry opens in New York and returns to England just before Easter.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that nineteen death levies are now due upon the 1921 book. Red stamps thirty-nine.

Many Happy Returns.

Congratulations to Mr. C. Douglas Stuart, who on Friday celebrates his twenty-fifth anniversary as Secretary of the Music Hall Artistes Railway Association. During his twenty-five years' service, Mr. Stuart has seen many changes in the Profession, and the present strength of the Association is greatly due to his energetic efforts and courtesy. The entire membership will join us in wishing him many happy returns of the day.

A Birthday Celebration.

Last Saturday was the birthday of Dave Carter, the popular manager of the Vaudeville Club. The occasion was fittingly celebrated at the club, and Mr. Carter received many congratulatory messages and telegrams. In the evening Mr. Carter was dined at the Metropole Hotel by three of his most intimate friends, Lew Stephan, Jimmy Cavanagh (just over from America) and "Bill" Apollo, and it was altogether a very happy day for Dave.

M.H.A.R.A.

Owing to the near approach of the annual general meeting, members of the M.H.A.R.A. who desire to place any resolution or suggested alteration of rules on the Agenda Paper, are requested to send in the same at once, addressed to The Chairman of the Committee, 18, Charing Cross-road, W.C.

Tucker's New Venture.

We all know Tucker, the singing violinist, as one of the brightest and cheeriest artists on the music hall stage. But few realise that his smiling countenance masks all the cares and responsibilities of a racehorse owner. For Tucker has followed the footsteps of one or two of his professional confreres and has invested in a few gee-gees. Here's hoping him success in his new venture.

On View.

The handsome silver shield presented by Mr. Billy Merson for annual competition among the members of the newly-established Vaudeville Golfing Society is now on view at the Vaudeville Club. It is inscribed "Founder's Shield—presented by Billy Merson, 1921," and the oak background on which it stands bears a number of smaller shields, which will presumably bear the name of the annual victor. Mr. Dave Carter is the holder for the present year, winning the competition at Raynes Park on Wednesday.

Percy Mayne in Hold-Up.

Returning home last Saturday evening, Percy Mayne, of Mayne and Sheridan, was held up on Brixton Hill by a gang of ruffians, and was rather severely handled. Fortunately there were a number of people about who came quickly on the scene, and saved Percy from being robbed, as was doubtless the intention of the assailants. Enquiring over the 'phone yesterday, we were pleased to hear from Papa Mayne that after a very bad night on Monday, Percy had taken a turn for the better. His many friends will wish him a speedy return to business.

Daly and Healy.

Mr. Charles Daly, of that popular duo, Daly and Healy, who has recently returned from a three months' visit to his father and mother in America, has, he tells us, written a new show for Roxy La Rocca, entitled "Studies from Life," which contains six characters, and will be produced shortly. While on the ss. Olympic, going to U.S.A., Mr. Daly wrote a new act for Miss Daisy Taylor entitled "Character Cameos," in three scenes. "Tony Figonie" and "Sally of the Allies" are two of the songs contained therein. In addition he has also written material for Fred Duprez and a new show for Daly and Healy, who open on the Moss Tour on Oct. 3 at the Empire, Liverpool.

Ashanti Prince in Gloucester.

The city of Gloucester is about to be entertained by a member of the Ashanti blood royal—one Prince Zulamkah—who has just made a successful appearance at the Kursaal, Southend. He will be in Gloucester for three weeks, after which he has been specially engaged to appear for four weeks in Edinburgh.

Prince Zulamkah's performance, in which he is assisted by Oriental beauties, consists of a series of intriguing native ceremonies. His repertoire in Gloucester will include the Worship of Ashanti Gods, The Call of War, with appropriate tom-tom accompaniment, the War Dance, the Dance Victorious, and the Wedding Dance. In the latter item he and the native ladies perform a wonderful dance to the tune of "Am ba kubasi wenda siga wenda," which properly interpreted, we are told, means "Oh, Darling, I Do Love You So!"

"Learning a Trade."

Marriott Edgar, who will appear at the Coliseum next Monday in the burlesque sketch, "Learning a Trade," belongs to one of the oldest theatrical families in England. His grandmother was Miss Marriott, who starred with Sir Henry Irving and was lessee of Sadler's Wells Theatre when it was the home of Shakespeare. Marriott writes his own songs and scenas, and if necessary can paint his own scenery, for he served his apprenticeship as scene-painter at the St. James's Theatre. He is a collector of rare books, is a well-known member of the Savage Club, and is the first comedian to attempt to show a three-ton lorry on the stage, as he does in "Learning a Trade." In "Learning a Trade," Mr. Edgar will be assisted by Mr. Horace Percifal, who, like Mr. Edgar, served as an officer in the Army.

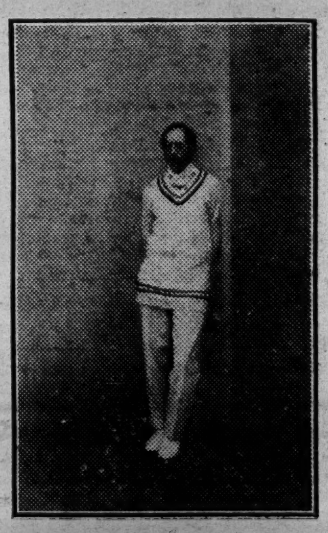
Comedians at Cricket.

The cricket match at Lord's on Thursday between a team of variety artists and the Licensed Victuallers' eleven resulted in a victory for the "Trade," who scored 195 to the Variety Artists' 128. George Graves captained the variety team, which also included Billy Merson, Albert Whelan, Bruce Green, Dave and Joe O'Gorman, A. C. Astor, Ernie Roma, Andy Andy, and other well-known artists.

Billy Merson, who created much amusement whilst fielding and batting, scored 30,

[Photo., Jack D'Ormonde.
Ernie Roma returning from the field after scoring 6 runs.

[Photo., Jack D'Ormonde.
George Graves congratulating Billy Merson on his score.



[Photo., Jack D'Ormonde.
Joe O'Gorman, the hero of his side, who took 11 out of 13 wickets.

as did Andy Andy, Joe O'Gorman, junr., taking 11 wickets, a fine performance. George Graves was caught out after scoring three. Albert Whelan was unable to bat, owing to the lateness of the hour. F. T. Mann, the Middlesex captain, who led the Trade, scored 100 before retiring at the luncheon interval. The proceeds went to the Licensed Victuallers' Benevolent Institution and the Variety Artists Benevolent Fund and Institution.

Cyril Boganny.

Having just returned from a successful season in Paris, Cyril Boganny and his company, in the "Lunatic Bakers," are shortly leaving for America, to open on the Pantages Circuit next month, whilst Joe Boganny will be playing the Shubert houses in some towns visited.

Ivy and Doris Lee.

The song stars of vaudeville, otherwise Ivy and Dorice Lee, who are this week appearing at the Hippo., Wolverhampton, will be on holiday in Paris next week, and will take the opportunity of buying some of the latest gowns for their delightful act, which has been described as the best-dressed one on the halls. Since Ivy and Dorice opened here at the Palladium, in July, they have been working continuously, and after playing the Moss', Controlling, and L.T.V. circuits, return to the States next March.

Music Hall Ladies' Guild.

By the courtesy of Mr. R. H. Gillespie, a collection was taken up at Finsbury Park Empire, the sum of £37 1s. 7d. being realised. The sincere thanks of the committee are due to Mr. Gillespie for permitting the collection, to Mr. McDermot and Mr. Granville for their kind and helpful co-operation, to Mr. Cooper (of Cooper and Lait), and to all who helped to make the collection a success.

The committee also wish to thank Wee Georgie Wood for his sporting attitude at a recent dinner, by which the Guild benefited to the extent of £1.

Mrs. Fred Kitchen is also gratefully thanked for parcel of children's clothing.

The Terriers.

At the meeting on Sunday, Fred Day officiated as W.T.; Cyril Yettmah, as V.T.; Capt. de Villiers, G.C.; George Cooper, W.I.; Braddy Shaw, W.D.; Eddie Gray, Y.B.; Walter Norman, organist; and Arthur Were, secretary.

The election of officers for October resulted as follows:—Fred Day, W. T.; Eddie Gray, V.T.

Ernest Vincent.

Ernest Vincent, who recently took up the position of general manager at the Hippodrome, Derby, is already very popular with all concerned, and reports excellent business there. Ernest has just completed a two-years' engagement with Harry Slingsby's revue, "Oh Laugh," for which he was general manager, and he was the recipient of some handsome presents on his retirement from that company. Prior to joining the latter show Harry occupied a similar capacity with Walter Bentley's "Odds On" production.

The Haden Sisters.

The Haden Sisters are obliged to close their present Continental tour at Amsterdam on Friday next to enable them to open on the Gulliver tour in town on the following Monday. Whilst away they played in Brussels, Antwerp, Paris, The Haag, Rotterdam, and Amsterdam, and are looking forward to their return engagements next year.

Proud Papa.

Congratulations to Mr. Edward Elliott, whose wife presented him with a little daughter, born at Sydney, N.S.W., on July 6. Mr. Elliott is making a big success with his ventriloquial act with Mr. Humphrey Bishop's Co., playing at the Tait and Williamson's theatres, Australia.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Norman, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited:—R. A. Roberts, Martin and Castle.

Paul Gordon.

The wonder wire-walker, Paul Gordon, was making his reappearance in town recently at the Victoria Palace after a long absence on the Continent. Next week Paul resumes the Stoll tour in town at Chiswick.

Mart and Pep.

Steve Mart and Lawrence Pep are doing remarkably well with their new act, which includes some original patter. Recently they received a tempting offer to appear in a spectacular production in Helsingborg, Sweden, but not being conversant with the Swedish language, they would only be able to give the acrobatic part of their show.

The Bros. Webb.

After a stay of three and a half months in Copenhagen, the Bros. Webb opened at the Circus Schumann, Stockholm, on the 18th ult., and were accorded a hearty reception. They met with much kindness from the Messrs. Schumann, the directors of the Circus, who, it is reported, are coming to the London Olympia in November.

"Wedding Bell(e)s."

Excellent reports have reached us of the musical farce "Wedding Bell(e)s," featuring that resourceful comedian Gilbert Payne, who as Nathaniel Noodle keeps the audience in a continual state of laughter with humour of a good wholesome order. The supporting company has been wisely chosen for the respective parts, and the show has been produced on a lavish scale.

Elsie Norris.

After a long absense through indisposition, that delightful young artist, Elsie Norris, who was last seen playing the principal part in "Soldier Boy" in the provinces, made her reappearance in "London to Bagdad," a new production, presented by the I.V.T.A. recently at Aldershot. It will be seen in town shortly on the Stoll tour

Leon T. Acland.

Leon T. Acland, the well-known composer, conductor, and pianist, had the misfortune to be struck on the head by a piece of falling scenery at the Hippodrome, Hamilton, while talking to Fred Fulton, his manager. He was unconscious for about an hour, having sustained slight concussion of the brain, but after treatment by Dr. Miller, of Hamilton, he was able to carry on, although advised by the doctor to rest.

Tom Pacey.

Tom Pacey is well represented this week at the Hippo., Sheffield, as we hear that his clients, Will Fyffe and Ivor Vinter, are top and bottom of the bill.

Frank and Jen Latona.

Frank and Jen Latona are leaving for the States on Oct. 15 by the Aquitania, to pay a visit to Jackson, Michigan, after an absence of twelve years from their old home, where they will remain over Christmas. This week Jen is appearing at the Hippo., Bristol, and will be at Cardiff next.

A Correction.

The latest chorus success, "There You Are, Then!" which is being exclusively featured by Ernie Mayne, was in our last issue attributed, in error, to another firm of publishers, instead of Mr. Silberman. This song, by the way, is proving one of Ernie's most popular successes.

Darroll Richards.

Mr. Darroll Richards, who has been connected with the Lawrence Wright Ensemble for a number of years, is just commencing his single act, and will be seen for the first time at the Globe, Acton, on October 10.

Scott Sanders.

Scott Sanders desires to thank Miss Florrie Forde for kindly releasing him from his forthcoming pantomime engagement, owing to the success of his single act, "On the Road to Anywhere." At the Tivoli, Aberdeen, Scott is playing his 49th consecutive week, and his provincial tour has resulted in return bookings at every hall played. Scott has fixed among other important dates, three Controlling tour, and has only one week open until 1924.

Hope Vernon.

Returning recently from a successful tour in South Africa, that delightful artist, Hope Vernon, is this week appearing at the London Coliseum, and next week commences the L.T.V. tour at the Holborn Empire.

In Aid of St. Dunstan's.

A concert will be given at the Brixton Empress on Wednesday next, Oct. 5, by blind musicians, in aid of St. Dunstan's and the National Institution for the blind. The concert has been organised by Lady Pearson, D.B.E.

The Westminster Singers.

The Westminster Singers scored a great success at the Wolverhampton Hippodrome last week, being heartily recalled at every performance and even after they had given an extra number, the audience were loath to let them go.

Accident to the "Pink Lady."

We regret to hear from Bert Southwood (of the popular act, Southwood, Pink Lady, and a Piano) that the "Pink Lady" was knocked down by a cyclist in Ipswich on Saturday night as she was going to the local Hippodrome, and is in bed with a broken collar bone. The act will consequently be off the road for a few weeks.

The Three Neslos.

At Shepherd's Bush recently the Three Nes'os commenced their third Stoll tour, and although closing the bill they gained a hearty reception for their novel entertainment. After a brief provincial tour, the trio return to town at the Hackney Empire.

MY MUSIC HALL TOUR.

BUMPING TO FAME—A CURE FOR DULNESS—ELLA ANSWERS MY PRAYER.

I suppose I shall see Neil Melvin one day. Twice within the last three weeks he has been the first turn, and I have missed him. It is natural in these circumstances that my desire to witness his character-studies should grow (for it is human to desire that which we are cheated of), and if I miss Neil Melvin again, it will be due to an earthquake or some other circumstance beyond my power to control.

At the Chelsea Palace.

Neil had flitted off and the Ilott Quartette had flitted on when I reached the Chelsea Palace last week. Why Ilott? They were not an ill lot. On the contrary, Edith Page played the piano uncommonly well, and Marguerite Destella's top notes were quite true, though I admit I had qualms as she ascended the ladder. Sidney Ilott and Enrico Muzio—Italiano, hand some eyesio, and Caruso voicio—completed the quartette.

I won't waste time over Charles and Billy Hartley. Their neat dancing only recently formed the theme of my pen (or rather, typewriter), but let me throw a bouquet to another pair of brothers who followed them. The Brothers Egbert deserved their success. They belong to that category of comedian who bumps himself to fame. Amid a comic garden setting they clash into rose-arches and fall over ladders, and kick each other about with merciless pluck. They are low comedians, blow-for-blow comedians, but never slow comedians. Brothers Egbert, may your worthy bumps never grow less.

Tom Waters and Eddie Morris gave their sketch, "Father and Son." Son, dapper, blue-eyed, a good dancer, a good singer, a good boy, and fond of his parents. Father, a bluff Irishman, a rough diamond, with a sensitive nature ill-concealing his warm heart. The father begins in the auditorium and ends on the stage, and the audience enjoyed their rollicking songs and jigs.

Another sketch, of a different order, was presented by W. T. Ellwanger and Mary Livingstone. Dull wife. Married to dull clergyman. Dull evening. Dull conversation. The dull wife screams out of sheer dulness. If her husband were a crook, it would give her some excitement. Dull wife faints from boredom. The dull husband becomes a crook. He acts her dream. The dream cures her. It would cure anybody, for the crook is murderous in the extreme. Wakes up. Hooray for dulness! Curtain. The sketch itself is not at all dull. It is exceedingly good, and excellently acted.

A clever imitation of Ethel Levey was one of the best items on the programme of the Three Sisters O'Hara, and the Two Meurs rang down the curtain with a neat and amusing strong-man act, performed in a billiard saloon.

At the Islington Empire.

From Chelsea to Islington is a bit of a jump, and I was fortunate in reaching the Islington Empire in time to see Halma perform his crazy juggling and balance sundry billiard cues on his nose. Clo D'Arte, a continental comedienne, followed with three popular songs. I have noticed that the management of the Islington Empire is always generous to its singers, and this gave me high hopes when Ella Shields sauntered on in her immaculate attire. Perhaps, when she had worked through her new trio of songs, there would be time for a fourth, and perhaps the fourth would be "Burlington Bertie." So things turned out, and as soon as the air of "Burlington Bertie" struck up, there was a burst of applause. My prayer of last week was answered sooner than I had expected. Two of Ella's new songs are remarkably good, but I doubt whether she will ever beat "Bertie." I doubted it even more after hearing her sing it again.

Like Ella, Syd Walker has got some new songs, and did not give us "Who Put the Bricks in Brixton?" His plaintive ditty about all the ailments he has had is very amusing (though also rather alarming, with autumn coming on!), and his coffee-stall sketch is immense. The stall-keeper serves various customers, including an M.P., a workman, a caddie, and a lunatic. Imagine these characters amusingly played, with Syd's dry humour running through it all, and you will get an idea of the entertainment. I should have liked a little more of Syd.

A novel sketch was acted by Wilbur Lenton and Alfred Beers. Young men have often devised ingenious ways of raising money in music hall sketches, but this is the first time, I believe, that the notion of pretending to be an Egyptian mummy has been utilised. I am still a little hazy as to why the uncle parted with his thousand pounds, but doubtless the influence of the mummy, his nephew in disguise, would have rendered him capable of anything. Anyway, the nephew got the money, and they both got the applause.

Then I made the acquaintance of Datas, the marvellous memory man. He is a walking Hadyn's Dictionary of Dates, and I do not envy him his job. To go through ten such agonising minutes twice nightly, during which you are at the mercy of people who try to trip you up on dates, must be nerve-shattering. He knew every date that was asked, never slipping up once, but he didn't say the date of the birth of Moses. "Moses wasn't born," he told us. "He was discovered in the bull-rushes, blowing bubbles."

Radford and Russell rollicked through their musical turn—zither and glitter—and the Belles, garbed in brilliant rose-pink, equilibristed us out. EXTRA TURN.

ON THE LINKS.

VAUDEVILLE GOLF SOCIETY.

Opening Meeting.

The inaugural meeting of the new Vaudeville Golf Society was held at the Raynes Park Golf Course on Wednesday. Favoured by good weather, the meeting was a great success, although the somewhat short notice and the fact that a large number of members were out of town rather militated against a big attendance. But what the gathering lacked in numbers it made up for in enthusiasm, and the spirit of healthy rivalry with which the games were contested in no way detracted from the camaraderie and conviviality which were marked features of the subsequent luncheon.

The play resulted in a tough struggle, and there was some very good scoring, considering the hard nature of the greens, which made putting very difficult. Dave Carter (handicap 10) ran out winner with a net score of 77. He was closely followed by Charles O'Donnell (handicap 7), whose net was 78; whilst the third, Billy Merson (handicap 16) ran out with 79 net. Other participants (with net score where available) were J. W. Rickaby (84), J. C. Humphries (88), R. Hind (95), J. Barton (96), W. A. Hanlon (81), Billy Bleach (94), Morny Cash (82), Harry Barrett (85), Charles Austin (89), George Sanford, Stephen Merson and J. Parker.

Mr. Dave Carter, who thus becomes holder of the silver shield presented by Mr. Billy Merson for annual competition, proved a popular victor, and received the heartiest congratulations. It is hoped to hold these meetings every month, when other trophies will be put up for competition. After the competitions, as on Wednesday, friendly foursomes will be played.

A Tough Struggle.

On the Chorlton-cum-Hardy Links, at Manchester, recently, there took place a tough struggle between Mr. Jesse Jacobson and Mr. F. Hanlon, which was not decided till the seventeenth green. Hanlon received four strokes, but Jesse, going round brilliantly in two under bogey, ran out by two up and one to play. From which it will be inferred that both played excellent golf. Jesse did the fourteenth hole (bogey 5—360 yards) in two. He had a tremendous shot from the tee and holed with a niblick. It is a record for the course.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

We have received many letters of appreciation regarding the suggestion which emanated from Robb Wilton, that we publish the various routes traversed on Sunday by car owners, but the list given below could be considerably increased, and we should be glad if all those who use the road would send us a list of their journeys. The suggestion has been made that motoring artistes should adopt a distinctive badge; also that they should form a club of their own, but the matter has not gone beyond discussion in the dressing-room. It has been proposed that a meeting of those interested be arranged somewhere in town and a committee formed. The following will be on the road on Sunday:—

A. C. Astor, London to Leicester.
Robb Wilton, Brighton to Southsea.
Rich Hayes, Liverpool to Newcastle.
Will Hay, Exeter to London.
Osborne and Perryer, Warrington to London.
Billy and Doris Harley, Govan to Clydebank.
Mart and Pep, Sheffield to Liverpool.
Roy Jefferies and Jack Warman, Aston to Bath.
Scot Gibson, Wolverhampton to Glasgow.
Bruce Green, Glasgow to Edinburgh.
Jack Lane, Newcastle to Birkenhead.
Roxy La Rocca, Norwich to Ipswich.
Nella Allen, Leeds to Southampton.
Bros. Hannaway, South Shields to West Hartlepool.
G. H. Elliott, Darlington to London.
Lily Morris, Norwich to Ipswich.
Tom Payne, York to Widnes.
Leslie Strange, Bristol to Devonport.
Fred Duprez, Bradford to Halifax.
Hayman and Franklin, London to Plymouth.
Ernie Mayne, London to Brighton.
George Clarke, London to Southsea.
Jack Barty, London to Aldershot.
Fred Curran, London to Plymouth.

FORD DEVOTEES.

Jack Barty, the burly burlesquer, writes: "I read your motoring column every week with great interest, and claim, along with Mr. Gillin and The D'Ormondes, to be one of Henry Ford's oldest devotees. I have during the last 8 years made the Ford a study and shall be pleased to help any other Ford owner in any way I can by the experience I have gained and bought. I always use the road."

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We hear that Syd. Walker has just taken delivery of a new French machine known as a Cyclotracteur, with which he proposes to do all his provincial trips. We believe this is the first machine of its kind sold in this country, and promises to become in much demand owing to its wonderful economy in tyres and petrol.

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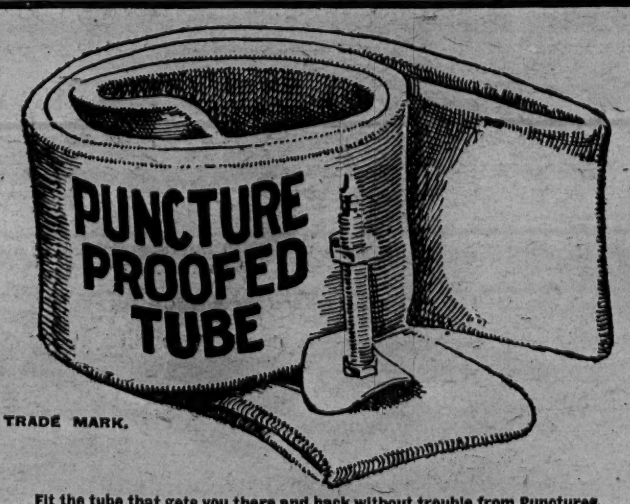

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Miss Carrie Tubb has seldom been heard to greater advantage than on Monday last, when she reappeared for one week only at the Coliseum, singing from her repertoire with her own conductor and pianist, Mr. Edward Carwardine and Mr. Herbert Dawson, Max Bruch's "Ave Maria," Sullivan's "My Dearest Heart," and "Let the Bright Seraphim" (Handel), the latter, with the trumpet accompaniment, being most effectively rendered. The eminent flautist, Mr. Ackroyd, and the talented harpiste, Miss Rose Hardy, contributed successfully to an excellent programme in "Old Memories',' a musical fantasy, in which the setting and costumes were harmonious. One of the best items which appealed specially to an appreciative audience was the Barcarolle from "The Tales of Hoffmann," arranged for flute and harp.

Another attractive contribution was Cuadro Flamenco, suite of Spanish gipsy folk dances and songs. These songs and dances are typical and traditional. The Gipsy Seguidillas, sung by La Nimerita and accompanied by Manuel Rodriguez, were heartily applauded. We must also mention the Castanet dance by the company. Mr. Finlay Dunn was very amusing at the piano, especially in his two imitations, "A Penny in the Slot, or the Street Organ," and the monologue, entitled "How They Saved the Child."

Other good turns were: Mazu, assisted by Yuni, in their hand-balancing and juggling act (Mazu is a clever Japanese dancer who dances on the palms of his hands); Hope Vernon, the American entertainer; Arthur Prince, the clever ventriloquist, who made his usual hit in "The Love Affair of Yussif Hassan," arranged and written by himself; Tommy Handley, Nat Gould and Laurence Barclay, in the musical sketch, "The Disorderly Room," presented by Tom Walls and Leslie Henson, Ltd.; and Warzan and his apes, in animal burlesques.

VICTORIA PALACE.

There was no doubt about Mr. Milton Hayes' success on Monday, from his first remark to those who had "staggered" in—as he expressed it—to the Victoria Palace. It is difficult to say which was the more appreciated—his altogether delightful inconsequent speech, which labels him unique among comedians, or the two finely-delivered recitations that followed. "Babette," a human little monologue, was new to us, but we were glad to hear "The Song of the Overseas Trade" again. The audience was loth to part with so cheerful a philosopher, even after a long turn. Another pronounced favourite who held up the bill for a considerable time was Kharum, the Persian pianist. He has a remarkably fine execution, and not the least of his accomplishments is the fact that he seems to be able to play as well with one hand as with the two. Everything he touches is endowed with originality of interpretation, and is sympathetic in feeling.

As a dancing turn, Renee and Godfrey constitute one of the most enjoyable items in any variety bill. They are both exceedingly skilful and perfectly graceful. They were a huge success here on the opening night. Nichol and Martin showed how cycling and humour can be excellently blended in a quarter of an hour's turn. They are as clever as they are made upon wheels, their back-chat is really new and funny, and their ladder dance would make a success of any turn.

Mr. Malcolm Scott continues his witty career and amused us all mightily with the adventures of Henry Eight's last wife; and Mr. Tom Clare was as popular as ever at the piano. His idea of a smoking concert at the House of Commons is very neatly-written fun. Cornalla and Eddie were as funny as ever, which is saying a good deal; and Miss Doris May a dainty little comedienne and dancer completed the bill by singing and dancing charmingly.

KILBURN EMPIRE.

There is a first-rate "bill" at the Kilburn Empire this week. Niel Kenyon "tops" it with his great success, "Dunrobin." His second number, "Brother Scots," is also very excellent. Next on the "bill" is dainty Hilda Glyder, with her beautiful gowns and breezy songs—which she sings with a chic all her own. On Monday she gave four numbers, "I May Look Like That, But I'm Not," "I'm Little Nobody," "You'd Be Surprised," and "Oh Johnnie!" She also had a very hearty reception. Harry Hemsley was "great" in his child studies, particularly with his impersonation of a child singing, "Bubbles in the Air." Dorothy McBlain whistled in the most amazing way, and is to be complimented on the excellent arrangement of her bright act. Her monologues were very good.

Lucille Benstead, the Australian soprano, sang four songs, the prettiest being "The Greatest Wish in the World"; Bernhart and Young were fellows of infinite jest; they had splendid patter and cheerful songs. E. D. Nicholls and his company in a farcical sketch, entitled "It's Up to You," were very entertaining, special mention being due to Miss Ada Lucelle, who played the comic servant. The sketch is very funny and caused roars of laughter. The Sisters Mestry, the clever trapeze artists, completed.

PINSBURY PARK EMPIRE.

The fine company here is headed by Mr. Billy Merson, and the great little comedian was in his happiest mood on Monday. His "Cannibal Island" song, in which his make-up assists him so greatly, was received with enthusiasm, the same effect—plus a couple of calls before the "tabs"—being caused by the "Society Entertainers" scena, in which Mr. Merson is capably assisted by a couple of clever "confederates." The Elliott-Savonas, with their deservedly popular "Garden of Harmony"—a veritable feast of music—also have the satisfaction of securing a recall.

The New Macs, with cross-talk, a capital song in "Flanagan is a Sportsman," and agile dancing, went well. Miss Dolly Elsworthy gave characteristic Cockney studies and a Kipling recitation, excellently delivered and flatteringly received; and Frank Varney and Teddie Butt in "Musical Stunts," in which a screamingly funny stuttering and lisping number is prominent, bowed their thanks to a delighted audience.

The Warnock Trio have a delightfully droll and human sketch in "The Shadows," in which Miss Lilian Wick as a pert parlour-maid of Hibernian origin is excellently suited, being ably supported by Miss Frances Warnock and Miss Esther Warnock; and the night's entertainment is brought to an end by the Nassar Troupe of acrobats, whose whirlwind act is remarkable for feats of strength, agility and equilibrium, performed at break-neck speed. Mr. Jacques Bruske and his excellent orchestra are a feature of this house, so capably managed by popular and courteous Mr. E. J. Macdermott.

WOOLWICH HIPPODROME.

A diversified and attractive bill is showing here this week. Such stars as Ernie Mayne, Arthur and Lawrence Anarto, Marie Kendall, and Cecil Lyle add amusement to instruction and mirth to cleverness. He of the foremost name, of course, comes in for a particularly hearty reception, and the assumption of a naive tiredness does but increase the general jollity at an already amusing turn. Arthur and Lawrence Anarto, in a comedy salad with a musical dressing, are something "great," and their clever performance earned many a round of applause.

The vivacious Marie Kendall is also heartily acclaimed. The charms of "The Lights of Gay Paree" and "Down Lovers' Lane" are always freshly rendered. An element of mystery is introduced into the programme by Cecil Lyle, the magical milliner, who seems equally adept at the appearing as well as the disappearing trick. In particular, "the flying gramophone," or vanishing musical-box, requires the hand of an expert, and is very successfully performed. Eye and ear are equally deceived.

Sandy Powell, in his latest success, "Lost," is a prince among fun-makers. As a character comedian Gus Harris is something both to wonder at and laugh over. Lillian French, comedienne, and the Enardo Brothers, patter comedy gymnasts, complete a really good show.

HAMMERSMITH PALACE.

One of the most popular turns at the Hammersmith Palace this week is that of Johnson Clark in his farmyard set, "Wishing Well Farm," a very artistic turn, introducing much original ventriloquial work. The song by the yokel, Hodge, was a great success, and was given a curtain call. Lily Hayes scored with "My Virginian Home" and a very neat dance. The Sadler Elsie Four are clever protean dancers, and were heartily acclaimed. Syd Walker created much fun with his "coffee stall" scena. Brinn has a sensational act, "Naval Pastimes," in which he does some wonderful weight-lifting, including a real gun-carriage and gun.

Jack Pleasants sang with much success "Mary Jane," "Everything in Lancashire," and "I Wonder if She'll Love Me When I'm Old." Those popular and clever artists, Lorna and Toots Pounds, were great favourites, the selections from "Bella Donna" and "Maid of the Mountains" being specially worthy of note. Ten Welsh Ladies, presented by Mr. C. Wane, were another popular turn. The vocal selections from their repertoire, conducted by Towyn Thomas, were excellent, and included the Welsh National Anthem.

LEWISHAM HIPPODROME.

A musical act of outstanding merit is included in the excellent programme here. We refer to the Hilda Nelson Trio, with its setting of entrancing beauty. Features of this item are the pianoforte playing of Miss Rita Neve in a movement from the Grieg Concerto, the polished rendering of Saint Saën's "Softly Awakes the Heart" on the 'cello by Mr. Peter Muscant, and the brilliant singing of Miss Hilda Nelson in a series of songs ranging from one of Woodford Finder's "Indian Love Lyrics" to that popular ballad, "Love in Lilac Time." Classical music also figured in the turn presented by the popular Versatile Three—a syncopated version of Devorak's "Humoresque" being included in their work. The trio had a big reception. Miss Nora Delaney gave three rollicking ditties, including a nautical song, "It's Got To Be Done," and was heartily received.

Mr. J. W. Rickaby is responsible for a considerable part of the evening's merriment. His first number is a mock-ballad, "I Don't Want To See It Any More." His second is particularly welcome, for it introduces us to a friend of Major-General Worthington. This new fire-eater is General Dirty Dick. We all know how J. W. shines in this type of character, and Mr. Rickaby had to concede an encore. Those two jolly old sports, Penrose and Whitlock, are other big scorers, with some of their latest gramaphone successes, and the programme also includes that rising young comedian, Sandy Powell, who gives the audience a taste of his powers, and Walton and Lester, the popular "cod magicians."

The evening is brought to an hilarious conclusion by Mr. Will Collinson's new burlesque, "Selling a House." This is a good, honest "ten laughs to the minute" show, illustrating the efforts of Will to dispose of a house of bare and forbidding interior. A supposed purchaser seems greatly smitten with the premises, but, alas, turns out to be the broker's man. Mr. Will Collinson, assisted by an entertaining char-lady, a fabulous furniture remover, a stuttering postman, and the broker's man aforementioned, plays this cheery show for all it is worth, and the heartiest laughter rewards his efforts.

BRIXTON EMPRESS.

There is an exceptionally strong bill at the Empress this week, the attraction being S. C. May's "Nothing Doing." The merry piece is in three acts, and throughout the fun wages fast and furious. The part of the adventurer, Phil, is played in a masterful manner by Mr. Phil Phillips, while Mr. Bert Gunnell, as the Hon. Basil Spange, is a dude of the first water. Mr. Cyril Dunn, as Chu Chin Charlie, makes, with the two first-named comedians, a trio that would be bad to beat. Mr. Dunn, by the way, is responsible for the tuneful music, which is greatly helped in the comic scenes by the improvisations of the Empress's own drummer. These three gentlemen kept the audience on Monday at the first house in great good humour, and Mr. Dunn, in his imitations of the great "Charlie," met with great success. They are equally good as acrobats and dancers. Mr. Rex Parsons is an effective slave-driver, and also as a waiter. Miss Kitty Dudley sings sweetly as the Singing Girl, a like meed of praise being due to Miss Edie Gorf and Miss Vera Dunn. The scenes are prettily arranged and set, and the chorus in every way excellent. The variety turns include Drienne and Rene, talented ladies, in a programme of music, song, and dance; and Mr. Neil Melvin, a character comedian with two amusing representations of Scotch characters.

"MISERY, O.K."

Comedy, in One Act, by Con Ingham and Alec Daimler, Produced at Collins's, Sept. 26.

A. W. Baldwin.....Mr. Allan B. Bailey
Martha ..... Miss Gay Jukes
Marjorie Thorne.....Miss Marie Brooke
Leonard Torrington
Mr. Patrick Brandon
Joe Cottam (Misery)...Mr. Con Ingham

This well-written little play was produced on Monday evening at Collins's, and met with instantaneous success. The plot, which concerns the will of an eccentric uncle, and the selling of a piece of land called "Wethering Field," forms an excellent medium for the quaint, rich humour of Mr. Con Ingham. This artist, in the part of Joe Cottam (Misery), keeps the audience in roars of laughter whenever he is on the stage, his droll sayings and whimsicalities being much enjoyed. Miss Marie Brooke, Mr. A. B. Bailey and Mr. Patrick Brandon are all excellent in their respective parts, while Miss Gay Jukes, as Martha, was a big success, her singing being greatly appreciated.

SONGS AND SINGERS.

B. Feldman and Co.

The Concert Party on Onchan Head, Douglas, report the conclusion of a record season for Feldman successes. The artists engaged were Teddy Brogden, Lambert Harvey, Elsie Steadman, Betty Hyde, D. Courtnay, Alf Maynard, and Sam Holt, and all are equally enthusiastic over the excellence of the Arthur-street material.

"A very fine vocalist," is the verdict on Esta Van Pels, who is at the Empire, Middlesbro', this week, featuring "Old Pal, Why Don't You Answer Me?" and "Mother of Pearl."

Jennie Castelle, who is scoring handsomely with "Old Pal," will now add "Down the Trail."

Reydon Dallas has been singing "Smilin' Through," at Margate during the season with great success.

Wyn Gerrad and Billy Kray, who open in Amsterdam on Oct. 16, will make a special feature of "Oh, What a Difference the Navy's Made to Me" and "Down in Dear Old Georgia Town."

Serva Dane, who has been a conspicuous success in many Feldman numbers, is now taking up "Down Yonder."

Victor Leopold reports "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms," a big winner during his summer season, and adds that he will feature this number at Clarence Pier, Southsea, this winter.

Tom Major's new revue, "Fantasy," has two winners in "Old Pal" and "Oh! Reuben."

Albert Whelan continues his great success in "She Was Wonderful."

Lucille Benstead, in "Isle of Golden Dreams" and "Smilin' Through," displays vocal artistry of a high order.

Owen Macaulay, of Macaulay and White, says: "I have been successful with your new numbers, which I have been featuring during my seven months' tour of Scandinavia."

One of the most successful of the songs in Albert De Courville's "Pins and Needles" production is "Little Tin Soldier," a fine production number featured in refreshing style by Edith Kelly Gould and Charles Brooks.

Dolce Cariello says: "'Carissima' is still my best number." Miss Cariello is including "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms" also.

Jack Cowley is working "Best Little World" successfully.

The Golda-Penville Quartette have added "Angels" to their Feldman repertoire, which already included "Mother of Pearl," "Down the Trail" and "Carissima."

Lance and Nellie have been having great success with "Avalon" and "Come On and Play Wiz Me."

Francis and Day.

A great welcome is being accorded the songs just recently issued by that brilliant coterie of performers, the Co-Optimists, whose sparkling pierrotic entertainment is nightly thronging the Palace Theatre, and the issue of the numbers by the firm has been hailed with the greatest satisfaction by members of the world of entertainers, to whom a good song is more precious than rubies. The following titles are now available: "Amanu" (Melville Gideon), "Camden Town" (Betty Chester), "Current Puns" (the laughable concerted item for the company), "Coal-Black Mammy" (Laddie Cliff), "Fiddler Youth" (Elsie Macfarlane), "I Shall Remember You Kisses" (Melville Gideon), "I Was a Success at the Dance" (Laddie Cliff), "I Promise I'll Be Practically True to You" (Phyllis Monkman and Melville Gideon), "M'Yes! M'No!" (Phyllis Monkman and Laddie Cliff), "The Old Nigger" (Laddie Cliff), "She Didn't Know Enough About Me" (Dave Burnaby), and "Whistle You Cares Away" (Phyllis Monkman). "The Co-Optimists" selection and "Coal-Black Mammy" fox-trot are likewise in great demand.

Ethel Hook, fresh from her Coliseum triumphs with the number, is singing "Sweet and Low," the forthcoming pantomime gilt-edged security, at the London Opera House with like success.

At the Hippodrome, Bury, W. G. Watts the Ideal Coon, is scoring heavily with "I Love You Sunday."

"Wait Till Your Ship Comes In," John Openshaw's fine chorus ballad, met with gratifying success at the Metropolitan last week, Norton Simmond's fine vocalisation calling forth unstinted applause.

Nolan and Holt, now at Hackney Empire, have placed it on record that their new song, "Flannigan Kept On Dancing," is, beyond doubt, the biggest success they have yet sung. It is by Weston and Lee.

"It's All Over Now" is continuing its career of uninterrupted popularity in the hands of such artists as Ella Retford, Nellie Wigley, and Violet Trevenyon. Miss Retford is likewise scoring all along the line with "I Never Worry About the Morning," as is Miss Wigley with "Come Back Home to Old Virginie." Daisy Morell, who is at Birkenhead this week, has now added "It's All Over Now" to her repertory.

Anita Hayes, at Norwich, has a "winner" in that tuneful song entitled "When You're Alone."

Martin and Castle will specially feature during their South African tour, "Awake!" and "Chili Bean." Millie Maud is singing the latter at Collins's with gratifying success.

Wellmons.

Messrs. Wellmons have a large selection of pantomime songs for the coming season and several new numbers are in the press including "When the Heart is Longing" by John F. Lambe and Chris J. Langdon and "I Miss You Most of All," by Arthur Maynard and H. M. Wellmon.

Jimmy Rich in "All Aboard" continues to make a success of "Zululand." He is featuring this number this week at the Coliseum, Portsmouth. The vocal one-step "Something Better Than Love," is a popular number, the latest artist to feature this being Louis J. Seymour. "When Big Ben Chimes Ring Out" continues to be in general favour. "Water Melon Time," "Bazuta," "Old Father Brown," will be specially featured in Ventom Swift pantomimes this year.

G. W. Monkman has in study "I'm Going Back to My Shack in Louisville."

Principal girls will have a good number in "I'd Like to Have Your Photograph" and "Why Was I Born?" "Dear Old Dad," "Dear, How I Long for You," and "I Long to be Near You," are other popular numbers which will be in favour at Christmas.

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ALL COMS.—C/O "THE ERA."

LILY LONG

PALACE THEATRE.

Not only is the programme at the Palace Theatre, Plymouth, this week well diversified, but it is one of all-round excellence.

Heading the bill is Miss Lily Long, who last night was given a hearty reception by two crowded "houses." In the various roles in which she appears this popular artiste is the source of a continual flow of merriment and mirth. Her humorous songs were given with great effect, and her endless supply of witticism, with sprinklings of eccentricity and peculiar mannerisms, kept the audience rocking with laughter.—

Western Morning News, Sept. 13, 1921.

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RACING TOPICS.

CESAREWITCH POINTERS.

The Newbury Autumn Cup, run on Saturday last, should prove one of the soundest tests of stamina seen this season, as with Aris forcing the pace from the start, the race was run at a cracking pace all through. Whether we saw the Cesarewitch winner in the field is matter for conjecture, but we are inclined to think not.

Yutoi won easily at the finish and clearly enough he inherits all the fine stamina of his sire Santoi, and it should not be overlooked that he was carrying a penalty, so that the 10lb. penalty at Newmarket may be said to be reduced to 5lb. so far as those he met here are concerned, and judging from the speed he turned on at the finish, the gruelling course will not be beyond him.

Bucks put up a splendid fight when it is considered that, allowing weight for age scale, he was carrying the equivalent of 8st. 9lb., and if there is any truth in the constantly repeated rumour that Tishy is his equal at level weights, the chance of the latter for Cesarewitch honours must be a tremendous one. Bucks, with 6st. 4lb. in the saddle, always provided a boy could get him out, would be a racing certainty nine years out of ten, and Tishy is a free going filly that will give her running for a light weight. R. Day is very practical, and if he is satisfied that the filly can last the distance right out and that she is within measurable distance of what rumour avers her to be, there only remains to find a capable boy that can do her full justice.

Animals to Bear in Mind.

So much for Tishy. What of the others? Well, surely those behind Harrier should be pleased with the result, seeing that in May and over two miles he showed himself a full stone better horse than Yutoi, and now actually receives a pound from the latter at Newmarket. Even granting that Yutoi may have improved enormously since then, as his full brother "He" did when once he started on the up grade, there is no reason to think that Harrier has been standing still. Indeed, his easy defeat of Money Glass at Ayr makes it palpable that he has come on a lot and is now quite at his best. That he will be a real danger to the best of them in a fortnight's time is certain, and those who fear that he will not quite get the full distance may be very much in the wrong.

Devizes continues to grow in favour at Headquarters, although his claims on public running are difficult to see. He has been going in such satisfactory style in all his long gallops with Golden Myth, however, that prejudice should not be allowed to gain too great a hold, and whatever one may fancy, Devizes should at least be saved on. It would be difficult to find a more capable tell-tale than Golden Myth.

The second of last year, Front Line, is another that is undergoing the orthodox severe preparation, and improving on it every day. He may not possess the speed necessary to make a good thing for such a race, but he is one of the very few that will stay the distance right out to the last yard.

Mr. Frank Curzon's Chances.

Considering the support he gives the sport, Mr. Frank Curzon has had but a lean return so far this season. His classic hope, Our Prince, has failed utterly to live up to his two-year-old promise, and his entry for the Great Eastern Railway Handicap suggests that in future his efforts will be confined to sprinting distances.

This good-looking own brother to Fancy Man should certainly make good once his capable trainer, Victor Hobbs, has him to his liking.

There is a real sporting chance of a good week for these popular colours at the First October Meeting, as, in addition to Our Prince, Sky High filly, Straightaway, Bulldog Drummond, Hall Mark, Magical, and Little Urchin hold engagements and have done sufficiently well against good-class horses to make it certain that they will win nice races.

Little Urchin, an exceedingly unlucky loser at Warwick, is certain, if he runs, to make matters lively for the best of them in the Rous Memorial Stakes on Friday.

Magical has been a very consistent runner throughout the season, and although the distance of the Newmarket October Handicap is perhaps her full limit, she at least represents a sound outside chance and should not be made a loser.

Other Likely Horses.

It is a far cry to Catterick Bridge, but Sir Alfred Butt's Mentalité gelding has only to make the journey to place the Tunstall Selling Nursery to his credit.

On Saturday the hitherto unlucky Lancashire Witch will take a lot of beating for the Hornby Castle Selling Handicap. Signor Pepi owns a better one than generally credited in this daughter of Rossendale—First Kiss.

Another that should be worth keeping an eye on is Sir Alfred Butt's Baron of Beef in the Brough Selling Nursery on the same day. He gets a nice pull from those at the top and has only to run up to his Leicester form to want a lot of stopping.

At Alexandra Park Sir W. de Frece possesses a sound sporting chance of annexing the Muswell Selling Plate with the ancient Jack Role, whose fires are by no means extinct.

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MANCHESTER U. v. PRESTON N.E.
OLDHAM A. v. WEST BROM. ALBION
BURY v. BARNSLEY
PORT VALE v STOKE
WEDNESDAY v. CRYSTAL PALACE
SOUTH SHIELDS v. WEST HAM
WOLVES v. COVENTRY
PLYMOUTH v. LUTON
QUEEN'S PARK v. READING
NELSON v. DARLINGTON
SOUTHPORT v. ROCHDALE
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2 Sons of Respectable Parents
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"Four, five and more, curtains greeted 'My Lady Betty' at the Putney Hippodrome last week. An Entrancing Story, Splendidly Acted, and Beautifully Staged. It catches your breath after Jazz and Ragtime."—*Vide: News of the World, September 25.*
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"ENCORE."

Revue in Three Scenes, Produced at Battersea Palace on Monday, Sept. 26.

Miss Margaret Carson's revue, "Encore," was given a hearty "send-off" at Battersea on Monday. Its slight plot concerns the love affair of Jack and Betty. "The Guv'nor" sends the latter with a note to Jack saying he is to marry "the bearer." This missive is handed in by Betty, quite unaware of its contents, to "Auntie," who hands it to Jack, and when he receives it and sees "the bearer," he is somewhat perturbed. All is, of course, cleared up before the merry finale.

Mr. Bert Clifford heads the cast as Clarence, and creates much amusement throughout. He sings well the "Jealous of Me" parody song. Mr. Gilbert Reeves, a capital light comedian, aids in the comedy scenes, and sings "Oh! By Jingo" and "The Best Little World," in bright and breezy style. Mr. Walter Gilbert makes an excellent Jack, using a fine voice to advantage in "Turn Your Face to the Sunshine," and joining Miss Frances Mather in two duets, "One Wonderful Hour" and "Don't You Remember the Time." Miss Mather herself as Betty, sang beautifully of "The Mississippi Moon" and "The Bells of St. Mary's." Mr. Herbert Willard did well as "the Guv'nor," his character impersonations, including Mr. Matheson Lang and Sir Martin Harvey, being exceptionally well done.

Miss Irene Laurence made a dainty Rosie, dancing neatly, and Miss Eva Ashley was excellent as the comedy "Auntie." The Sisters Gibson in a clever vocal and musical speciality, and the Three Grosvenors, a trio of pretty and smart acrobatic dancers, complete. Miss Blanche Lennox is the musical directress.

Preceding the revue, Marcasheni, after an absence of some years abroad, appeared, and sang "Wedding Jubilee," "Caroline" and "Laughing Song," being accorded the heartiest of receptions.

"OH, LAUGH," AT CHELSEA PALACE.

Mr. Harry Slingsby's merry company is paying another visit to the metropolis, in "Oh, Laugh," with new and effective novelties. Happily, many of the members of the company previously seen in town are again to the fore, including that versatile and resourceful comedian, Billy Caryll. While on the stage he kept the large audience vastly amused, his humorous gags got home at once, and Billy's reception was of the heartiest throughout the show, and at curtain fall quite an ovation was accorded him. Miss Hilda Mundy, too, is a *tour de force;* alike in song, dance and graceful acting this clever artist soon established herself a prime favourite. Miss Doris June sang sweetly and Mr. Charles Weaver was excellently cast. Mr. Harry Kyman sang his allotted numbers with great success. "Oh, Laugh," with its many new features, bright dresses, and scenery undoubtedly pleased Chelsonians, and the two months' visit to the Syndicate Halls in the metropolitan district was very happily inaugurated.

"THE STORY OF WATERLOO."

At the Bedford.

Mr. William Burchell is presenting Sir Arthur Conan Doyle's play, "The Story of Waterloo," at the Redford this week, giving a clever portrayal of the character of the old corporal, Gregory Brewster. Mr. Burchell is ably supported, but we cannot give the names of the other actors owing to lack of information on the programme. The play was exceedingly well received, and should do well on the variety stage.

A pretty new valse, entitled "Les Larmes D'April" ("April Tears"), by Claude Fenn Leyland, is being played all this week with great success at The Cinema, Bexleyheath. It is published by Feldman.

LAWRENCE WRIGHT MUSIC CO.

At the Olympia, Glasgow, this week, Miss Eileen Lake is scoring a big hit with "Silver Star," which she has just produced. Her rendering of this number is much to the liking of the audiences there.

The Brooklyn Four continue to score heavily with "Blue Bird," and at the Grand, Birmingham, this week the audiences are delighted with the way in which they work this number.

Writing from the Opera House, Wakefield, last week, Mr. Collings, musical director for "Odds and Ends" company, informs us that they are making a big hit with Worton David and Horatio Nicholls' big ballad, "Playthings."

Miss Esta Van Pels, who is playing the Empire, Middlesbrough, is making a big success with "The Memory of a Song." Mr. Arch Hill is also scoring with this number," and is also heard to great advantage in another ballad entitled "The Home that Means Heaven to Me." At the Hippodrome, Boscombe, this week he gains hearty applause for his rendering of these songs.

In "Peaches in Paris" Mr. Frank Bevan, the juvenile lead, continues to make a big hit with "The Memory of a Song," and scores hearty applause at the Princess Theatre, Hoyland.

Miss Kiddy Kennedy, at the Hippodrome, Putney, this week, scores a success with "K-k-k-kiss Me Again" and "If You're Going Back to Dixie," while she is also heard to advantage in the new number she has just secured, "A Little Dutch Wedding in Amsterdam."

Miss May Levey, writing from the Metropole Theatre, Manchester, last week, informs the firm that she has made a hit with "Every Morning," a big comedy chorus number.

"What Did It Cost King Solomon?" is proving a winner in the hands of Walton Bros. and Webster, and this week, at the Palladium, Llandudno, they find it a big favourite with their audiences.

"If You're Going Back to Dixie," "K-k-k-kiss Me Again," and "Every Morning," are proving enormous successes in "All Aboard," and at the Coliseum, Portsmouth, this week, they are going bigger than ever.

ON STAGE AND SCREEN.

Innovation at the Victoria Palace.

Sunday evening last saw the inauguration of an interesting innovation at the Victoria Palace—the appearance of a film star in person simultaneously with the presentation of their most famous film. Miss Jose Collins was the star on Sunday evening and the B. and C. film, "The Sword of Damocles," the picture. Mr. J. Hayman, of the Victoria Palace, in introducing Miss Collins, spoke of her as the queen of the musical comedy stage. Miss Collins, who was received with hearty applause, and was presented with a bouquet, made a pretty little speech thanking the audience for their welcome and hoping they would enjoy the film.

This is a poignant story of the mental anguish endured by an Italian orphan, Leonie, a part very cleverly and convincingly enacted by Miss Collins. Other parts are in the able hands of such well-known artists as Mr. Claude Flemming, Mr. Bobby Andrews, and Mr. H. V. Esmond, who plays as Leonie's elderly admirer, who sticks to her through thick and thin. The innovation was clearly a huge success, and the further examples foreshadowed by Mr. Hayman will be awaited with interest.

Mme. Jeanie Smurthwaite has removed from George-st., Hanover-square to larger premises, at "Devon House," 173, Great Portland-st., to accommodate the increasing "Aldine School of Dancing." One room will be devoted to Ball Room instruction and the other to Operatic instruction. The floor-space is 84ft. by 40ft., and highly polished, and is surrounded by smaller offices, &c. There will be a select Private Dance Club every Thursday at 8 o'clock. All classes will start work on October 1.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 3, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 24 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Note.—Rehearsal at all theatres at 1 p.m. All Artists must attend.)

SALISBURY PALACE.—Hubert Woodward presents "The Girl in the Taxi."

YEOVIL PALACE.—The Big Timers.

WEYMOUTH JUBILEE HALL.—Ching Wu, Michaeloff Trio, Clark and Brenton, Ross and Mayer.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Dalmere's Circus, Frank H. Fox, Elsie Bartlett, Halliday and Staves, Clifford and Grey, and company as booked.

BOSTOCK TOUR.

HAMILTON HIPPODROME (rehearsal, 1).—Petite Nina's Sealion, Tom Colley, X. L. Dexter, Ideal Trio, Billy Brannan, The Maloneys, Cullen and Carthy.

IPSWICH HIPPODROME (rehearsal, 2).—Lily Morris, Roxy La Rocca, Clifton

RAYMOND Live Manager Wanted. *See ad,*

and Daisy, Mamie Soutar and Partner, Alf Sims, Marcus and Mariani, Sarah Rees and Baritone.

IPSWICH LYCEUM THEATRE.—"Love Among the Paint Pots."

NORWICH HIPPODROME (rehearsal, 2).—George Pickett and Co. in "The Heathen," Haywood and Hay, Henry Fisher, Maxwell Carew, Fred Morris, Mason and Bart, Alice Craven.

PAISLEY RINK PALACE (rehearsal, 12).—Neville and Fraser, Little Alberto, Gicardo.

PAISLEY THEATRE (rehearsal, 12).—Tom Davies Trio, Ronald and Kinniburgh, D'Lonra, Lyons and Fay, Frankyln Bros., The De Breans, Pauline Travis.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Alma Saute presents "The Death Flight," Rene and Partner, Esme Burke, Edith and Zaldo, Charles Stevens, David and Derriss, Jimmie Stewart.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Dr. Richard Rowe and Mystic Wora, company booked.

WEST BROMWICH OLYMPIA (rehearsal, 12.30).—The sparkling revue, "Oh! Oliver!"

WEST BROMWICH THEATRE ROYAL (rehearsal, 12.30).—Vyvian Edmonds' Rep. Co.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Bransby Williams, Whit Cunliffe, Leslie

RAYMOND Talk of the Town.

Elliott and Partner, Hal Bert, Les Rubies, E. D. Nicholls and company.

CLAPHAM GRAND (rehearsal, 12).—Bros. Arnaut, Jay Laurier, Whit Cunliffe, The Grumblers, Dorothy McBlain, Bernard, Rex Fox.

COLLINS' MUSIC HALL (rehearsal, 12).—Tucker, Tom Gott, Hal Wright, The Hadyns, Braks.

CROYDON EMPIRE (rehearsal, 12).—J. W. Rickaby, Jay Laurier, Vera Wootton, Mayne and Sheridan, Barrett and Clark, Four Elmores, Sam Barton.

HAMMERSMITH PALACE (rehearsal, 12).—Wilson Hallett, Poluskis, Marie Kendall, Tom E. Hughes, Armstrong and Howarth.

HOLBORN EMPIRE (rehearsal, 12).—Ernie Lotinga and company, Ernest Hastings, Dream Stars, Adam Tomlinson, Takio, Hope Vernon.

ILFORD HIPPODROME (rehearsal, 12).—Lee White and Clay Smith, Herbert La Martine, Hilda Nelson Trio, Sandy Powell, Dusty Rhodes, Mollie Butler.

ISLINGTON EMPIRE (rehearsal, 12).—Lorna and Toots Pounds, Fred Barnes, Tom Clare, Fred Russell, Walton and Lester, Wysto and Whyss.

KILBURN EMPIRE (rehearsal, 12).—Harry Day presents "Patches."

LEWISHAM HIPPODROME (rehearsal, 12).—Albert Whelan, Zetta Mor, David Poole, Fyne and Hurley, Billie Bennett, Doris Champion and company, Katie Hughes.

PALLADIUM (rehearsal, 11).—Carl Rosa Opera Company, Little Tich, Maidie Scott.

RAYMOND Entire Evening of Magic.

Jack Pleasants, Percy Honri, Hilda Glyder, Lucille Benstead, Angel Bros.

POPLAR HIPPODROME (rehearsal, 12).—Gertie Gitana, Harry Ford, Rennie and Godfrey, Sandy Powell, Sadler Elsie Quartette.

PUTNEY HIPPODROME (rehearsal, 12).—Syd Walker, Sammy Shields, Dolly Elsworthy, Bernhart and Young, Ern. E. Roma, The Mozelles, Cycling D'Ormondes.

SHOREDITCH OLYMPIA (rehearsal, 12).—King and Benson, Tom Edwards, Will Collinson and company, Effie Mann, M'Lita Dolores, Foster Kershaw, Harry Taylor.

WILLESDEN HIPPODROME (rehearsal, 12).—Morny Cash, Penrose and Whitlock, Daimler and Eadie, George D'Albert, Fred Malcolm and company, Four Jovers.

WOOLWICH HIPPODROME (rehearsal, 12).—Pimple and company, S. W. Wyndham, Kiddy Kennedy, Frank Le Dent.

MACNAGHTEN TOUR.

BLACKBURN.—Flora and Bijou, Les Grandes Stellas, Bert Maddison, Neville Delmar, Will Van Allen, Keen and Waller, Esta Van Pels, Vera Kitchen.

BRADFORD.—"More Splashes."

BURNLEY.—Nelson Jackson, George and Butcher, Two Canadians, Lowdini, Beaucaire and His Butlers, Hall and Neil.

CARLISLE.—Arthur Ferriss, Ford and Lewis, Tossing Testros, Three Beau Brummels, Star Operatic Trio, Elise and Grill, Willy Wally.

HALIFAX.—Busoni and Ellis Riley, Tricolor Trio, Omega Trio, Black and Brown, George Perry, Lucan and McShane.

HUDDERSFIELD.—Jack Kellino, Wilfrid Burnand, Carvet and Verena, Mazuz and Mazette, Alf J. Holt, Dechelette, Southgate and Herrick.

LEICESTER.—Company as booked. (Rehearsal at all halls at 12 o'clock.)

SOUTHAMPTON.—"The Far East."

WARRINGTON. — Miles Stavordale Quintette, Crankite, Nora and Barney Moore, Daunton Shaw Troupe, Billy Hale, Johnny Dundee, Violet King.

MOSS EMPIRES LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Buchanans, Jeanette and Scott, Agnes Croxton, Sam Mayo, Fredy, Scott and Whaley, Talbot O'Farrell.

BIRMINGHAM GRAND (rehearsal, 1).—Messrs. Wylie-Tate present "The Follies of 1921."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Two Cures, Bonelli, Syd Koe, Louise Earle.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Rinaldo Brothers, Haley's Juveniles, W. H. Squire, Lily Fairney, and Auriol Jones, Rich and Galvin, Oswald Bemand, Four Swifts, Yama-Yama Troupe.

CARDIFF EMPIRE (rehearsal, 1).—Varney and Butt, George Calver, De Busse, Marvellous Poppescu, Billy Merson, Ted and May Hopkins in "The Poacher," Jen Latona.

CARDIFF OLYMPIA (rehearsal, 11).—Mons. Goodliffe and Co., Desmond Kelvin.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre

EDINBURGH EMPIRE (rehearsal, 12).—Elkins, Fay and Elkins, Cooper and Lait, Ada Reeve, The Golda-Penville Quartette, Bruce Green, Gus Fowler.

FINSBURY PARK EMPIRE (rehearsal, 1).—Wal Langtry, Orpheus, Ancaster, the Real McKays, Edith Day and Pat Somerset, The Two Rascals, Peter Bernard.

GATESHEAD EMPIRE (rehearsal, 1).—Frank Benson, Olga Morselli, Joseph Cheetham, Togan and Geneva, Harry Gunn, Wallie Pearce, The Mongadors.

GLASGOW ALHAMBRA (rehearsal, 11).—Margaret Cooper, Gabrielle Ray and Co., George Bass, L'Incognito and Amadio, Scott Gibson, Florence Yaymen.

GLASGOW COLISEUM (rehearsal, 11).—W. G. Gould and E. Watts-Phillips present "The Circus Queen."

GLASGOW EMPIRE (rehearsal, 11).—Dick Tubb, Duncan and Godfrey, George

RAYMOND Apollo Theatre.

Lashwood, Five Petleys, Denis O'Neil and Pat Thayer.

HANLEY GRAND THEATRE (rehearsal, 12).—Herbert Wellesley presents "The Buccaneers."

HULL PALACE (rehearsal, 1).—Nolan and Holt, Kenna Bros., Harry Weldon, May Henderson, Willie Rolls, Harry Taft, The Ketos.

LEEDS EMPIRE (rehearsal, 1).—De Wynne Brothers, The Three Morrellys, Vernon Watson, Nixon Grey, O'Gorman Brothers, Liane D'Eve, George French.

LIVERPOOL EMPIRE (rehearsal, 1).—Greta Gargani, The Nassar Troupe, Julian Rose, Tommy Mostol and Co. in "The Rest Cure," Daisy Wood, Sisters Sprightly, Claude Gardner.

LIVERPOOL OLYMPIA (rehearsal, 1).—Tom D. Newell, George Carney, Florence Smithson, We Three, The Paris Trio, Cinque and Valet, Daly and Healy, Eric Randolph.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—The Three Ernests, Lake and Barrasford, Will Gardner, Victor King, Grock and Partner, The Martinis, Rich Hayes.

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."

NEWPORT EMPIRE (rehearsal, 1).—Hinsle, assisted by Gertie Rees, Farr and Farland, Phil and Phlora, Hanvaar and Lee, Raie and Rosie Walters, Mercedes and Mlle. Stantone.

NOTTINGHAM EMPIRE (rehearsal, 1).—The Brooklyn Four, Tom Fagan, Zenora, Florrie Forde, Pierce and Roslyn, George Robey.

PRESTON EMPIRE (rehearsal, 11).—Paul Murray, T. F. Dawe, and Wm. Edel-

RAYMOND Eighth Week Paris.

sten present Owen Nares in "The Charm School."

SALFORD PALACE THEATRE (rehearsal, 1).—The Floradoras, Horsa and De Lil, Simple and Smart, Power and Bendon, Alfredo, Chas. R. Whittle, Winifred Ward.

SHEFFIELD EMPIRE (rehearsal, 1).—Three Sisters Sturla, Wee Georgie Wood, Griffiths Brothers and Miss Lutie, Billy Wells and Eclair Twins, Rolf Slater, Dan Whitley, Daisy Taylor.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30). — Ray Wallace, Robb Wilton, Gresham Singers, Franco Piper Witt and Stevens, Hunter and Bob, A. D. Robbins.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—T. F. Convery's revue, "Wait a Moment."

STRATFORD EMPIRE (rehearsal, 1).—Mooney and Holbein, Eddie Gray, The Venecourts, Hedges Brothers and Jacobson, Mijares and Brother, Frank E. Franks, The New Macs.

SUNDERLAND EMPIRE (rehearsal, 1)).—Noni and Partner, Dolly Victoria, Bert Weston, George De Alma, Three Arizonas, Irene Gordon, Frank and Vesta.

Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.

VICTORIA PALACE (rehearsal, 11.30).—Arthur Prince, The Anartos, G. W. Hunter, J. H. Scotland, Teddy Stream, Elsie Sims, Three Metehens, Nathano Bros., Dippy Diers.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Brothers Hannaway in "Oh! I."

SWANSEA EMPIRE (rehearsal, 2).—Dainty Danes, Spencer Ward and Gertrude

RAYMOND The Master Magician.

Long, Fred Kitchen and Co., in "If the Cap Fits," Finlay Dunn, Mareski, C. W. Woltard.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Thornley-Dodge, Ernie Ream, "Sawing Thro' a Woman," Payne and Hilliard, Esta Stella, Billie and Burke, Martelloni Sistera.

BRIGHTON HIPPODROME (rehearsal, 12).—Coram, Dick Henderson, Ernie Mayne, Nelson and Nelson, "Fashions de Vogue," Charles Norton, Betty Barclay and Geo. Glover, and company as booked.

LEEDS HIPPODROME (rehearsal, 12).—Ivor Vintor, Versatile Three, The Eldons, Gene Gerrard, "Act Beautiful," Goodfellow and Gregson, Rosie Reys.

LIVERPOOL HIPPODROME (rehearsal, 12).—Geo. Rymer, Geo. Mozart, Jennie Benson, Will Evans and company, Niblo and Doris, Mart and Pep, Morgan and Burke.

MANCHESTER PALACE (rehearsal, 11).—"The Scrap Book."

NEWCASTLE HIPPODROME (rehearsal, 12).—Laveen and Cross, Naughton and Gold, The De Havilands, Stanley Logan and company, Irene May, Brothers Huxter, St. Juste and Higgins, Scot Saunders.

PARIS ALHAMBRA.—Period commencing October 7, 1921.—Three Sisters Vincent, Georgel, Mewse and Singer, Hassan Trio, Frank and Somers, Nan Stuart, Fred Brezin, Harvard, Holt and Kendrick, Christian Christensen, Jerry and company, Percy Athos, Anny Milos and company.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Spangles."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Pins and Needles."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Russell Carr, "Frolics in Melodyland," Victor Kelly, Nella Allen, Spence and Jocelyn, Campbell and Scott.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Allen Shaw, Van Dammes, Theo Ward, Nellie Wallace, Manny and Roberts, Ristori and Partner, Josephine La Barte.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Victoria Carmen, Dave Lee, Will Tyler, Eddie Montrose, Elsie Gregory, Stanley Brett, June Mills and William Innes.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. P. T. Selbit's Co., "Sawing Thro' a Woman," Beauty, Alex Mee and Co., Jack Barty, Russell and Forrest, Selig and Hart, Anita Hayes.

ASTON HIPPODROME (rehearsal, 12).—Hart and O'Brien, Billy Camp, Madam Smith's Eight Victory Girls.

ATTERCLIFFE PALACE (rehearsal, 1).—Coquelli, Yost and Clady, George Carnell, Will Andrews, Six Little Gems, Fred Fitzroy.

AYR PAVILION THEATRE (rehearsal, 1).—Macdonald and Young's Company in "The Maid of the Mountains."

BATH PALACE THEATRE.—"Jack in the Box," revue.

COVENTRY HIPPODROME (rehearsal, 1).—Clo D'Arte, The Steppes, Ten Loonies, Permane Bros., The Apollos.

DUNDEE KING'S THEATRE (rehearsal, 12).—Broughton and Creedon, Victor Andre, Hector and Lolletta, Joyce Lyn, Terry Wilson, Harry Leolin, Will Bland and his Magical Maids.

GLASGOW PAVILION (rehearsal, 11).—Madame Kassovskia, John C. Laurence and Co. in "The Name," Lewis's Mannikins, Nita Kay, Jack Delino, Tony Raglan, Gilbert and French, Talbot and Claro.

KINGSTON EMPIRE (rehearsal, 12.30).—Messrs. Arthur Gibbons and Arthur Carlton present "Tarzan of the Apes."

LLANDUDNO PALLADIUM (rehearsal, 10.30).—Llanrwst Male Voice Choir, Clown Argo, Trevor West and Hinsby, Bobbie and Beatie, Bros. Williams.

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Hayman and Franklin, Montague, Four Dancing Demons, Patti Loftus, Burley and Burley, Ned Perry, Negretta and Osmo, Hayes and Jayes.

LUTON PALACE THEATRE (rehearsal, 12.30).—Arthur Pond, Millie Jillson, Rolova Bros., Henry Luscombe, Rondelle.

MANSFIELD EMPIRE (rehearsal, 3).—Orpheus Trio, Holt Trio, Martin Campbell, Three Blossoms, W. B. Raby, Rene Rice, Fanny Middleton.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Mr. Tower of London."

PENGE EMPIRE (rehearsal, 12).—"Pretty Peggy."

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—"Daddies."

PONTYPRIDD TOWN HALL.—Jackson Owen in "A (K)night of the Garter."

READING PALACE THEATRE.—Hazel Elliot and Her Candies, Billie and Beau, Jess and Tony, Irene and Hearne, Bert Irving, Rosie Lyons, Frank Powell.

WALTHAM GREEN GRANVILLE (rehearsal, 12).—Osborne and Perryer, Fugi Family, Coverdale's Dots, Gilbert and Chapman, Serva Dane, Mervan Girls, Texas Two, Billy Simpson, Pathé.

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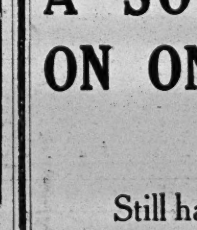

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BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. George Edwardes' company opened here on Monday in the popular musical play "The Maid of the Mountains." The cast includes Miss Doreen Langton, an engaging and charming Teresa; Mr. Tom S. Shale and Mr. William Spray, exceedingly humorous as General Malma and Tonio; Mr. Norman Greene, a distinct success as Beppo; Mr. Noel Dainton, Miss Mabel Munro, Mr. Jack Spurling, Mr. Francis Bergin, &c.

ROYAL HIPPODROME. — Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Jack and Evelyn, in their comedy act. A notable feature of the bill is the musical ensemble "Symphonia," and the various items contributed by Miss Annette Maffert, Miss Rose Crow, Miss Evelyn Parry, Miss Irene Cecil, and Mr. Henry J. Corner afford much pleasure. Parish and Peru create quite a furore with their dancing and acrobatic act, and Mr. George Hoy is evidently a comedian with a future. Also billed are Mason and Bart, gymnasts; Jim C. Max, coon vocalist and dancer; Lue Joyce and Chris Richards, eccentric comedian.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Jack Cunard and Sister, in novelty dancing act, and Mr. Pat Donnelly, comedian.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—Mr. Fredk. Harrison's Haymarket Company appears in Sir James Barrie's "Mary Rose," which again attracted a large audience on Monday night.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth—Miss Irene Vanbrugh is kind to Birmingham audiences, who had another opportunity of seeing this polished and talented actress in "Mr. Pim Passes By." Mr. Dion Boucicault (in association with Mr. Alban B. Limpus) presented the play, and himself appeared as Carraway Pim. Miss Vanbrugh pleased everyone by her interpretation of Geo. Marden's wife, Olivia; she was absolutely convincing. Mr. Boucicault gained sympathy by his rendering of the chief male part, which was quite individualistic. Mr. Allan Jeayes as George Marden, Miss Helen Spencer as Dinah, Miss Catharine Legh as Lady Marden, Mr. John Williams in the rôle of Brian Strange, and Miss Mary Forrester in the part of Anne gave excellent support to the principals.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. D. Cochrane.—Mr. Archie Pitt presents the musical comedy revue, "Mr. Tower of London," with himself and Miss Grace Fields as the principals, supported by Mr. Stanley Durward and Mr. Joe Mitchell, Miss Edith Fields, Miss Betty Fields, Miss Margaret Moore, and Miss Dolly Montford.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudall; Mus. D., Mr. Geo. Ridding.—Messrs. F. G. Kimberley and Dennis Clyde's repertoire Company gave "The Secret Mother" with considerable power, and in a thrilling selection for the week will perform "Lady Windermere's Fan" and "The White Slave's Wedding." Miss Annette Howard makes a great hit.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—One of the greatest favourites in Birmingham, Wee Georgie Wood, is as fresh as ever, and, supported by Dolly Harmer and Tom Blacklock, they contrive to convulse the audience time and again. Georgie Wood has all the elements of surprise without straining beyond the natural. Manny and Roberts, the Broadway Messenger Boys, with Farr and Farland, the comedians, occupy next place on the bill. Frank E. Franks is the other comedian, the Brooklyn Four give their versatile act, Greta Gargani juggles with grace, and Raie and Rosie Walters furnish agreeable light fare.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—George Robey saw full houses for his first performances: it is eight years since he delighted a Birmingham audience. Laughter greeted his silences, a merry outburst followed his patter, and unrestrained explosions capped his specialities. Cruickshank the innocent makes great fun in his own irresistible way, and Carr Lynn's animal mimicry is good to listen to. Violet Vaughan plays the violin attractively, Rich. Hayes provides broad clown comedy, the Imperial Trio give their welcome harmonic turn, and The Martinis were appreciated for a dancing display.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth; Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Another visit from Julia Neilson, Fred Terry, and their company is the attraction this week. The play presented is "Sweet Nell of Old Drury."

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth—"Irene," presented by Alfred Butt's company, with Harry Ray, Billie Browne, Bibi Delabere, Dorothy O'Shaun as chief principals, is once more at this theatre.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The lines of the variety programme this week are Nat. D. Ayer, Tom D. Newell, Harry and Denis Du For, L'Incognita and John Amadio, &c., &c.

Boots, The Chemists, 12-18, Market-street; 14, West-street, corner of Church-street, and Station-rd., South Shore.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. I. Gilby Briggs.—J. B. Fagan and H. M. Harwood present the Irish Players, including Sara Allgood, in "The White-Headed Boy."

Boots, The Chemists, 31, Petty Cury, 6, Market-hill, 86, Mill-rd.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. F. Hyland; Mus. D., Mr. W. S. Nabarro. — Messrs. Macdonald and Young's specially selected company present the latest successful comedy, "The Charm School," here this week, the cast including Leo G. Carroll, Misses Doris Litell, and Buena Rent.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—Topping an excellent bill here, Mr. Seymour Hicks and Miss Isabel Elsom meet with much success in their amusing little comedy, "A Perfect Liar," by Seymour Hicks. In addition, we have the famous Harmony Four; Gaston Palmer, juggler; Barrett and Knowles, "the green hzard and his friend"; Nellie Wigley, "Prince Charming"; George Stanley, entertainer; and Syd Moorhouse, "Nature's gentleman," completes.

QUEEN'S THEATRE. — M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The popular Irish play, "The Shaughraun," proves a big attraction here. An all-Dublin cast of artists includes Messrs. Peter McCormac, Ira Allen, H. J. Condren, Tom Moran, Misses May Murnane, Evelyn Lund, Gertie Lena, and May Flanagan.

EMPIRE THEATRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—Starring here we have Messrs. Fred Karno and Company's screaming absurdity, "Mumming Birds," the company including Jimmy Russell, Edgar Cook, J. Le Fre May Leslie, and Emma Seaman. Other first-class turns include the Melford Trio, in a speciality act; the Four Madcaps, featuring Zella, the child wonder; McDonagh and Russell, in their sketch, "Murphy's Scotch Wife"; "Bubbles," the boy violinist; Dick Smith, Irish step dancer; and Harry Jameson, light comedian, complete.

LA SCALA THEATRE.—Sole P., Messrs. F. W. Chambers and G. P. Fleming; Mus. D., Mr. W. T. N. Mortimer.—The fascinating Paramount Aircraft production, "Away Goes Prudence," featuring Billie Burke, proves a great success here this week; in addition, Mario Lorenzo, a harpist of distinction, adds considerably to the enjoyment of the performance.

TIVOLI THEATRE. — M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Pride of place on a well-balanced bill here is given to the Werds Bros., a clever and sensational acrobatic turn. In addition, Tom Fox, comedian; Athelda, a lady champion athlete; the Lizette Trio, in a pot-pourri act; Nita Kay, male impressionist; Balfour Twins, in a dancing act; and Bunny and Dawe, comedy act, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"The Circus Queen," revue, presented by Messrs. W. G. Gould and E. Watts-Phillips, constitutes a strong attraction here this week. Mr. Joe Peterman is the author, and the story, which is a happy blending of the turf and the sawdust ring, is of absorbing interest throughout. The revue is beautifully mounted, exquisitely dressed, and presented by an unusually strong cast, with sparkling music provided by Mr. H. Sullivan Brooke and fascinating ensembles by Mr. George Shurley. Miss Maudie Francis plays the leading part of Ruth, the heroine; she is a delightfully vivacious artist, singing her musical numbers in admirable style. Miss Joan Castle plays second lead, and her pleasingly natural performance stamps her as an artist of exceptional ability. Mr. Dan Raynor is the principal comedian, and whenever he is on the stage creates roars of laughter by his droll antics and merry witticisms. Mr. Arthur Elwyn, the villain of the piece, puts great spirit into his work, while Mr. E. Watts-Phillips gives a singlarly attractive representation of Lord Jack Cavendish, the hero The circus scene is a capital bit of stage setting, the special acts featured being La Royal's Shetland ponies, the bare-back riding and other equestrian feats of Claude Ohmy, the remarkable acrobatic stunts of Les Corrados, and the funniosities of Clown Baker. The high-kicking Premier Dancers also contribute to a most pleasing and enjoyable show. A full London chorus and augmented orchestra are under the skilful direction of Mr. Myles Hold.

QUEEN'S.—P., Mr. Arthur Henderson. —Vaudeville here by Darvis and George, unique comedy comedians, and Ella and Edna Spark, in vocal, harmony, and dancing act. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The grand orchestra under Mr. H. E. Loseby's direction discourses a specially selected musical programme; Mr. G. H. Millers contributes much-appreciated selections on the great organ; and pictures.

Boots, The Chemists, 14, Reform-street.

EDINBURGH.

LYCEUM.—M. Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Frank Curzon and Mr. Gerald du Maurier's company is here for a week's engagement with "Bull-Dog Drummond," which comes with a high reputation from Wyndham's Theatre. "Sapper's" picturesque story secures every advantage from the cast, which includes Mr. C. Stafford Dickens in an admirable impersonation of Captain

EDWARD J. HART.

Mr. Edward J. Hart, the manager of the Theatre Royal, Edinburgh, commenced with Mr. Barney Armstrong six years ago as assistant manager at the Empire, Belfast. After being there nine months, he went as manager to the Empire, Londonderry. He next opened the Empire, Kilkenny, for Mr. Armstrong, and later went back to the Empire, Belfast, for another six months, afterwards going to the Empire, Dublin, as assistant manager. Two months later he was appointed manager of the Empire, Belfast, where he stayed for two years. Mr. Hart went to the Theatre Royal, Edinburgh, as assistant manager last March, and was appointed manager two months ago.

Hugh Drummond. Miss Enid Lindsay as Irma Peterson, and Miss Jene Savile as Phyllis Benton, present two capital studies, and others who distinguish themselves in various parts are Mr. Fernley Bisshopp as Algy Longworth, Mr. Gerald Kent as Peter Darrell, Mr. Robert Gilbert as Carl Peterson, Mr. Lewin Mannering as Doctor Henry Lakington, and Mr. Ernest E. Imeson as James Handley.

THEATRE ROYAL.—P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; R. M., Mr. Edward J. Hart; Mus. D., Mr. John P. Ross.—Mr. Paul Murray and Mr. T. F. Dawe's company bring that exhilarating revue, "The Whirligig," to Edinburgh this week. Prominent in an able body of players, Miss Claire Romaine, by her bright, graceful acting, carries off her scenes with much dash and humour. Mr. Archie Glen's comedy work is of excellent quality, and Miss Fay Govan, Miss Gaby Joyce, Miss Kitty Collinson, Mr. Joseph Victor, and Mr. George Pughe give valuable aid.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The members of the O'Mara Opera Company were welcomed by a crowded house on Monday last, when they opened a fortnight's engagement in a round of works from the composers, with "Carmen." Bizet's popular opera had a splendid rendering alike by principals and chorus. The Habonera, and the "Toreador" song were finely interpreted, and had their customary tribute of applause, and the remaining familiar airs were received with great enthusiasm by the large audience.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Humour is the predominant note in the programme this week. Grock, the musical clown, is the principal artist, and his performance again contains selections which show real musical ability and droll business which is the perfertion of fooling; Duncan and Godfrey elicit hearty laughter by their amusing acting in their Cockney sketch; and Hal Bert, Wyn and Ivy, Dick Tubb, Rich and Galvin, and Kenna Brothers, comedians, keep the audiences in a pleasant mood from first to last.

Boots, The Chemists, 102, Princes-st.

GLASGOW.

THEATRE ROYAL, LTD.—M. D.'s, Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton.—A popular holiday attraction here is Mr. Robert Courtneidge's company, in the amusing comedy, "Paddy the Next Best Thing," which is proving most deservingly a successful draw. Miss Kathleen Drago gives an able impersonation of Paddy; and the Laurence Blake of Mr. Clayton Greene is a masterly piece of work. Creditable portrayals come from Mr. Frank Adair as General Adair, Mr. William Morgan as Dr. Davy Adair, and Miss Vera Neilson as Eileen.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—Strong dramatic fare is this week being presented by Mr. J. C. Carlyle's company in "At the Hour of Midnight," a stirring play, written by Mrs. Kimberley. The company is a well-selected one, all the members giving admirable portrayals.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane.—Messrs. Grossmith and Malone present here the highly successful musical comedy, "A Night Out." The production proved very popular when last seen here, and has again an excellent cast.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—After its long vacation, this theatre re-opened on Monday with Mr. Chalmers Mackey and Co. in "The Wearin' o' the Green." The company will remain for four weeks, giving all the plays in their repertory. There is a large Irish population in Glasgow, and the enthusiasm the audience displays at all the "Ireland a Nation" sentiments, shows how they appreciate the visit of this popular company.

ALHAMBRA, LTD. — M. D.'s, Messrs. Alfred Butt and R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor.—The picturesque setting of "The Blue Lagoon," as presented by the principal Reandean Company, is proving popular here. The clever youngsters, Hugo Charpentier and Madeline Robinson, who represent the castaways in the first acts, are exceptionally good; and, later on, Ian Hunter and Gwendoline Hubbard act their grown-up counterparts so well as to complete the illusion of their being the same couple, some years older. Mr. Fred Grove is a lovable Paddy Button; and Mr. Vernon Fortescue plays the dago intruder in good style.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; Mus. D., Mr. Henry Farmer.—Mme. Zomah, the psychic phenomenon, gives a most astounding exhibition of her powers; and the Golda-Penville Quartette are greatly appreciated for their vocal and instrumental skill. Others on the programme are Ambrose Parker and Peggy Wynne, a musical comedy couple; Bruce Green, the garrulous dame; Stan Kavanagh and Co. in a funny juggling act; the Three Brothers Hunter; Theodore Ward, at the piano; and the Three Arnauts, novelty act.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—"The Lads of the Village," musical comedy, is now in its second edition, and is better than ever. The audience is not slow to appreciate the humour of the incidents connected with Army life; while the melodious music also makes a strong appeal throughout the ten pretty scenes. George Ross, Fred Maxwell, and Emmie King are notable principals in an all-round clever cast.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis; Mus. D., Mr. Chas. Fox.—A good programme submitted here includes the following artists:—Fred Lake and Tom Barrasford, in "Vivacious Vocalism"; Victoria Carmen, in a carnival of song; the De Havilands, eccentric acrobats, in "Repairing the Telephone Wire"; Jessie Broughton and Dennis Creedon, in a musical entertainment; George Goodfellow and Jennie Gregson, in "Where the Laughs Come From"; Will Gardner, popular comedian; and Victor André expert dancer; and, in addition, scenes of topical interest on the screen.

OLYMPIA.—L., Artistes' Agency, Ltd.; A. M., Mr. David Bowie.—Oliver and Mack present a Scottish character scena. Also appearing are the Bouncing Dillons, in their original bouncing competition; the Operatic Duo, in "The Broken-Hearted Opera Singer," are well received; and the remaining turns are all good.

Boots, The Chemists, 101-105, Sauchiehall-street.

LEEDS.

GRAND. — P., The Theatre and Opera House Co. (Leeds), Ltd.; R. M., Mr. Wyn Miller; Mus. D., Mr. R. W. Watt.—A personal visit of Percy Hutchison in "Nighty Night" is a capital attraction here. This amusing farce is preceded by a one-act musical play, "Master Wayfarer," which includes Hayden Coffin in his original part.

ROYAL.—M. D., Mr. Francis Laidler, R. M., Mr. Jos. Hindle; Mus. D., Mr. Thomas Coomer.—Messrs. Wylie and Tate's company in "The Garden of Allah" remains here a second week. This realistic and excellently staged production is assured of good business, judging by its enthusiastic reception at each performance last week.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler. — A novel and amazingly clever telepathy act is provided by Mercedes and his partner, Mlle. Stantone; George Carney is effective in new songs; and an interesting bill includes the Four Swifts, club juggling comedians; the Three Neslos, gymnasts; Tom Fagan; Malcolm Neil; and Hart and O'Brian.

HIPPODROME. — P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Excellent comedy is seen here in Alexander Carr's company, in which he appears as Toplitsky, a character which he originated. The bill, a strong one, includes Dick Henderson, comedian; Niblo and Doris, comedy; M'Lita Delores, entertainer; Nella Allen, vocalist; Damsell and Boy, novelty act; and the Lecardo Bros., the tired bakers.

QUEEN'S. — M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—Revue gives way to variety and P. T. Selbit's novelty, "Sawing Thro' a Woman," tops the bill, which includes Dorothy Belton, soprano; Baines and Birtle, in song and dance; Newhouse and Merrill, cycling act; H. O'Sling, Chinese juggler; Arthur Haines, comedian; and Lowdini, musical act.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—The chief turns in a good variety programme are provided by the Monzas, in a sensational novelty; Paul Thomson, eccentric dancer; and Miss Kit O'More, in character studies.

Boots, The Chemists, 7-9, Bond-st.; 112-114, Briggate; 29, Bear-lane.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Messrs. J. Chas. Imeson and Frederick G. Lloyd present "The Gipsy Princess," which is proving a success. The chief parts are played by Ethel Cadman, R. Barrett Lennard, Harry C. Parker, Dewey Gibson, &c.

THEATRE ROYAL.—Sole L., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. John H. Vann.—The E. Hill Mitchelson Repertory Company continue their successful season here, and present "The Eternal City," with Violet Carlyle, Stanley W. Healey, and Bert Oates in the leading parts.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—"The Buccaneers," presented by Herbert Wellesley, is creating a good impression here. In the cast are Jack Shires, Sisters Reeve, Gordon James, Stephen Adeson; Blanchetta, premiere danseuse; &c. Pictures.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A capital revue, presented by Jack Cromo and A. C. Brocklebank, entitled "Behind the Scenes," is well received. Meg Hamilton, Dorothy Brett, Jack Cromo, Victor Crawford &c.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—That fascinating Hawaiian play, "The Bird of Paradise," is paying a return visit here, under the direction of Mr. Richard Walton Tully. Prominent in it are Miss Kathleen Boutall, admirable as Luana; Gerald Fitzgerald, who supplies a fine picture of Paul Wilson; Miss Gladys Jesson (Diana), and Henry Walston (Ten Thousand Dollar Dean).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—An excellent presentation of "Biffy" was given here on Monday evening, when Mr. Jimmy Glover conducted the orchestra, a large audience very keenly enjoying the really entertaining farcical comedy. Included in the company were Tom Shelford, whose assumption of the title-rôle was a great treat, Iris De Villiers, and Arthur Conquest. The work was most creditably put on.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; M. D., Mr. A. S. Pigott.—Here on Monday evening was produced a new play, "The Unknown Factor," from the pen of Mr. W. B. Maxwell, the well-known novelist.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—A particularly strong bill here includes Talbot O'Farrell, who comes with some new and capital stories; George French, the always welcome comedian; Elkins, Fay and Elkins, with a neat entertainment of mirth and melody; Daley Cooper and Mabel Lait, in burlesque; Peter Bernard, ragtime artist; McRae and La Port, in a wonderful aerial act; and Dorane and Wood, dancers.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. Pierre Cohen; Mus. D., Mr. Albert Moore.—Here Scott and Whaley and the Two Rascals are occupying premier positions, and affording their many admirers keen delight. A special feature of the programme is the mysterious performance of Miss Mary Richardson, who resists the combined efforts of several people to push her over or lift her. Among other contributions are the Meteor Trio of comedy flying wonders; Ben Albert, comedian; Dechellotte, and a talented pianist; George Calver, vocalist; and the popular Nixon Grey.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The favourite, Ella Shields, pays a return visit, and brings new numbers, which meet with acceptance; Horace Kenney's sketch, "P. Pipp, Detective," is given in most amusing fashion by Bert Coote and company; the equilibristic work of Frederick Sylvester and company is deservedly appreciated; and others in the list are Victor Kelly, comedian; Billy Bennett, burlesque humorist; June Mills, assisted by William Innes, in attractive songs, comedy, and patter; and Irene May, vocalist.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. George Dibbert.—Included in the programme here are Brandow and Smith, black-faced comedians; Weynen and company, with sensational acrobatic act; Ernie Ream and his baby grand; Vera Elmore, comedienne; Duncan and Atkinson, musical entertainers; Benson Gray, ventriloquist; and Guilley and Jenny.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Here this week are Vera Wootton, a favourite comedienne; Pete Dempsey, Sadie Parke, and Cherry Depew, vocalists and dancers from Dawson City; May Levy, a talented male impersonator; Ross and Mayer, comedians and excellent singers; Ford and Aldons, in singing and eccentric dancing; The Reegees, acrobats, with "Fun in a Fire Station"; and Melvin and Mayo, comedians.

Boots, The Chemists, Boots' Corner Church-street; 11-13, London-road; 1 Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, Southroad, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—Messrs. Grossmith and Malone, Ltd., are presenting Ian Hay's comedy, "Tilly of Bloomsbury," once more here with a repetition of previous success. A very entertaining performance is given by an excellent company, the principal players being Miss Jane Grahame in the title-part, Mr. Johnny Danvers as Mr. Stillbottle, and an old favourite in Miss Billie Barlow as Mrs. Welwyn, while the other parts are all well defined and brightly rendered.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Fresh as ever, "The Arcadians" is playing here this week to delighted audiences. Mr. Fred Evison still sustains the lugubrious humour of his old part of Peter Doody; Miss Gwen Clifford makes excellent use of her opportunities as Mrs. Smith, and Mr. John E. Coyle is quite at home as the transformed Simplicitas-Smith, while Miss Joan Hestor figures pleasingly as Eileen Cavanagh, and Miss Peggy Shannon sings and acts charmingly as Sombra.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A.M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—The popular eccentric comedian, Harry Weldon, is drawing big houses here, as the outstanding feature of a bill which includes also capital turns by The Paris Trio (a fine act); Frank and Vesta, dancers; Jock Mills, Leslie Elliott and Eric Godley, Scala and Lillian, and Win and Windle.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—A well-varied variety programme here includes Maple and May, the flows with the goat; Alf Thomas, comedian; Jack Stocks, the woman hater; Jerry and Co., comedy 'builders'"; Fenton Bros., banjoists and dancers; Clown Barker's comedy circus; Ernest and Entertainer, in musical interlude; and Elen Gallimore and Siddons, versatile girls and a sailor.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—An entertaining bill here features The Four K-Foleys, in their coffee-stall vocal act; Leslie Ward and Felecine, in light comedy numbers and dances; Rene Ralph, in dainty song studies; and The Six Olracs, in eccentric acrobatic comedy; while other good turns are contributed by Flo Dixie, male impersonator; Page's animated dolls; The Cardles, in miniature comedy items; and Jeavon and Jena, in an athletic novelty.

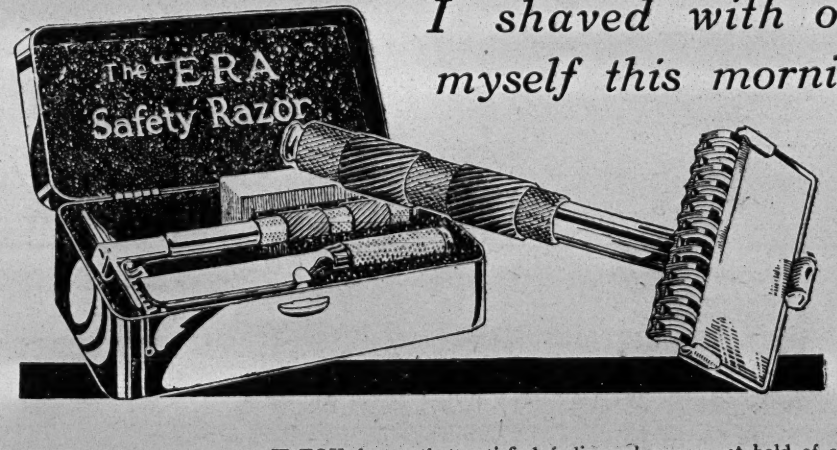
KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Jos. Hartley.—The big turn here is provided by Zona Vevey and Max Erard (and great organ) in a variety of tuneful numbers and musical pieces. Also appearing with success are The Violas, in a telepathic act; Mike Cray, comedy juggler, and his dog, Dooley; Hugo Dart and Partner, in comedy humosti-bumpsti act; Black and Brown, novelty comedians; and Coleman Irving, an entertainer in "Brown."

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Wm. Taylor; Mus. D., Mr. T. Wrathmall.—Here for two weeks, and for the first time in Manchester, is the latest Wylie-Tate production, "The Scrap-Book," staged in Mr. Gus Sohlke's usual highly effective manner. The comedy is good, the dresses and scenery pretty, the music catchy, dances dainty and taking, and the spectacular song-ballet, "Jasmine," is particularly outstanding. A strong company includes clever Daisy Dormer and Harry Angers, the fun merchant, ably assisted by Liliane Gilbert, Thelma Rayne, Evelyn Lynn, Paul England, Bert Escott, Reg. Connor, Alfie Keen, and the delightful Yula Quartette. An augmented orchestra is under the direction of Mr. Camille Escudier.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Hes; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—Mr. Arthur Bourchier scores in his celebrated impersonation of Doctor Johnson, in the one-act play of that name. Effie Mann makes a hit; Les Trombetta are smart entertainers; Lolé and "Her" have some good business; Otera San is a clever little Japanese; and enjoyable turns are also added by Charles Norton, a capital mimic; and the Arab troupe, Tazserwoulth, presented by Ben Bojama, who do some astonishing tumbling and acrobatics.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. Ed. Jones.—Dan Leno, junr., and Edwin Lawrence and Audrey Knight, are to the front here in a first-rate programme.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham-hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 398, Great Cheetham-street East; 124-6, Ashton Old-road; 6, Victoria Station Approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.



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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

HIS MAJESTY'S.—The Robert Arthur Theatre Co., Ltd.; A. M., Mr. H. Adair Nelson.—"Trilby."

TIVOLI THEATRE.—Tivoli, Aberdeen, Ltd; A. M., Mr. W. L. Gilbert.—Graham and Cuffen, The Knuts of the Navy and Army; Broughton and Creedon, musical entertainers; Theo Ward, masterpieces of music; Spalding and Vanguard, in "Charlie's Night In."

PALACE THEATRE.—Tivoli, Aberdeen, Ltd.; A. M., Mr. A. Lamont.—The musical comedy "Lizzie."

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—A capital holiday programme here includes Jack Edge, the popular revue comedian; the Six Heraldos, novelty acrobats and equilibrists; Gladys Wright and John Hartley, who render their songs in a most pleasing manner; Sandy Rowan, Scotch comedian; the Kinos, entertainers; Jack Clevoner, an expert with his concertina; and Zampa, in a smart speciality act.

Boots, The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—Sole Owner and M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M. & Sec., Mr. Chas. Revill, junr.—Macdonald and Young's Company is presenting the comedy, "Peg o' My Heart," to full audiences here. The players long associated in this play in the provinces are still giving effective portrayal to the leading characters.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. J. Boyle; Asst. A. M., Mr. Jesse Burslem.—Mr. Jack Goodson presents here the musical play, "The Girl For the Boy." The company is adequate for the comedy's effective performance.

Boots, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur Walker; A. M., Mr. Edwin F. Gaunt; Mus. C., Mr. B. Lewis Bourke.—A well-selected programme is presented by Holson and Bert, comedians; the Copelands Trio, in selection of vocal and instrumental "interpretations"; Wal Benson, baritone; Kitty Buchan, vocalist and dancer; George Bolton and Partner, in comedy scena entitled, "Horse Chaff"; and Mlle. Julia D'Alma, and her lady assistants, in an artistic act, "La Danse Reflections."

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—F. Leslie Moreton and Guyton Heath's company are here again in the two popular musical comedies, "High Jinks" and "Oh Joy."

PALACE.—D., Mr. W. S. Pearce.—P. T. Selbit's riddle, "Sawing Through a Woman," is causing bewilderment and amusement here this week. Ivy Grant, comedienne; Bandmaster Morris, musical pot-pourri act; Walter O'Brien, and a piano; Rose Cambry, songstress; and the Kitchen Comedy Four present a two-hours' entertainment that meets with favour.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

SHELFORD WALSH.

Mr. Shelford Walsh, manager of the Theatre Royal, Bath, was born at Worcester and educated at the Worcester Cathedral School and at Clifton, was brought up to the legal profession, and practised as a solicitor for some time, but always had a strong bent towards the stage. Whilst acting as producer and coach to the Worcester Operatic Society, the late W. S. Penley and other well-known theatrical people so highly praised his productions that he decided to dispose of his legal practice and devote himself entirely to the coaching of amateurs. Was one of the first to start as professional coach to an amateur operatic society, and during his career has coached practically all the leading societies in the kingdom.

In December, 1917, Mr. Walsh undertook the management of the Opera House, Scarborough, for Mr. Wm. Peacock, owing to his manager being called to the ranks; and after peace had been declared he accepted an appointment as manager of the Theatre Royal, Bath. Still acts as producer and coach to the Bath Operatic Society. Has written two little books entitled "Operatics," with numerous Gilbertian and other anecdotes, and "Gilbert and Sullivan Jottings."

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BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; M., Mr. Harry Watson.—Arthur G. Hart presents the musical comedy revue "The Candy Girl."

PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—Laurie Rose Trio, vocalists and dancers, in comedy sketch, "The Crooks"; Tom Taylor, the entertaining yokel; and pictures.

Boots, The Chemists, 85b, Holton-road.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Messrs. Baker Parkin and Britcher present the comedy-revue entitled "Whirls and Girls." Specialities are provided by Harold Baker, comedian; Hylda Baker, comedienne; Reg Mawer; H. J. Parkin; Rastus; Cristie Trio.

BOLTON.

HIPPODROME. — P., The Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Dick Ray presents the revue, "Kick Off."

THEATRE ROYAL. — P., The Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. A. Bleakley; A. M., Mr. John Moncur.—Mr. Frederick Lloyd presents "La Poupee," with cast including Stella Castelle, G. Rivers Gadsby, Lovat Crosley, and Eric Thorne.

GRAND.—P., The Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—The Royal Brecona Singers, Auber, Lucan and McShane, Phil Bransby, Elmar Trio, Bros. Walsh, and Van Dock.

Boots, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—The Henry Baynton Shakespearean Company, in "Hamlet," "Merchant of Venice," "Romeo and Juliet," &c.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Will Van Allen, The Skating Nelsons, Yost and Clady, Fiery Jackson, Ern Delaville, Lily Vockler, George Murphy.

Boots, The Chemists, 60-62, Kirkgate.

BURNLEY.

VICTORIA.—P., Burnley Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—J. Bannister Howard's company presents "The Silver King."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—D. McFarlane, in a musical comedy-revue, "Dinkie Darling." Cast includes Flora Macdonald and Dalton Payne.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Les Grandes Stellas, in a musical study; Marie Lawton and her harp; Geo. and Partner, in a comedy bar act; Clement May, protean character artist; Alf James and Holt, rapid-fire mimics; Ford and Lewis; The Two Navy Cuts.

Boots, The Chemists, 90, St. James-street.

BURTON-ON-TRENT.

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Carton Andrews and Wray; Carrodus, violinist; Billy Rejane and Betty, vocal comedy and eccentric dancing act; R. T. Chinn, with his split concertina; Chas. Crossman and Gertie Winters; Frank Sylvo, comedy juggler; Kidd Love, in a novelty dancing act.

OPERA HOUSE.—P., Exors. of H. G. Dudley-Bennett (decd.); Licensee and B. E., Mrs. H. G. Dudley-Bennett.—Thomas C. Dagnall presents the farcical comedy, "Lord Richard in the Pantry."

Boots, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street; 39, Borough-road.

BURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Ernest Dottridge presents a new musical absurdity entitled "Dotts and Dashes." Included in the cast is Jack Byrne, the well-known comedian.

HIPPODROME.—P., Messrs. Broadhead.—Harry Ray and Lillie Calden present the farcical comedy, "Find the Lady."

Boots, The Chemists, 5, Silver-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Here are "The Jeffersons" and "The Partners," the latter a companion to the former, both being the work of Vincent Douglass. Mr. Wilfred Shine is a known favourite here, and his Christopher Jefferson rôle is being as highly enjoyed as in previous visits; he also takes the leading part in "The Partners" to-morrow.

HIPPODROME AND CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—This week's variety item is the cycle wheel tricks by The Taylors, and deserving of all praise, too, for they combine grace, beauty, comedy, and talent; and pictures.

Boots, The Chemists, 46-50, Spring-gardens.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The revue, "See the Idea?" featuring Joyce Fletcher, Geo. St. Helen, and Bob Kent, is staged this week.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—The Carl Rosa Opera Company in a week's repertoire. Monday, "Carmen"; Tuesday, "Faust"; to-night, "Tannhauser"; Thursday, "Tales of Hoffman"; Friday, "Cavalleria Rusticana" and "Pagliacci"; Saturday matinée, "Mignon." Evening, "Il Trovatore."

Boots, The Chemists, 129-130, High-street.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—The Macklyn Productions Co., Ltd., present "Gee Whiz" revue.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Alfred Butt and Percy Hutchison present the farce, "Nightie Night," preceded by the one-act play, "Elegant Edward."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Charles Ed. Clarkson presents the revue, "Hello! Blackpool."

Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Evan Jones presents the John Ridding Grand Opera Co. in "Faust," "Il Trovatore," and other operas.

Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. D., Mr. W. Medhurst. — Harry Anthony presents The Australians, in "Issues," including "The Dud Dream," also a combination of instrumentalists, vocalists, comedians, and character artists; and The Sentimental Blokes, in their musical and vocal act.

KING'S HALL (pictures).—L., Harry Day's Amusements; R. M., Mr. Robert Fisher.—Lance and Nellie, in speciality dancing act.

Boots, The Chemists, 11, Cannon-street.

EXETER.

THEATRE ROYAL. — P., The Exeter Theatre Co., Ltd.; C. & M. D., Mr. E. J. Donville; A. M., Mr. Percy M. Dunsford.—The George Edwardes' production "Sybil."

Boots, The Chemists, 53, High-street.

FARNWORTH.

QUEEN'S THEATRE.—P. & M., Mr. Morton Powell.—Mr. Jack Williams presents his musical revue, "When Irish Eyes are Smiling," with Mr. Fred Marthnette and Miss Ivy Maurice in the principal parts.

Boots, The Chemists, 137, Market-street.

FOLKESTONE.

PLEASURE GARDENS.—P., The Folkestone Pleasure Gardens Theatre Co., Ltd.; G. M., Mr. Ewart C. Potter.—Messrs. Jay and Allen present Miss Renee Kelly in "The Heart of a Child."

Boots, The Chemists, 12, Rendezvous-st.; 61, High-st.

GAINSBOROUGH.

KING'S THEATRE.—Lessee, Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—The musical burlesque "Mirth of Millions."

Boots, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Messrs. Leonard Willoughby, Ltd., in conjunction with Messrs. Macdonald & Young, are responsible for the presentation of "The Purple Lady" this week, a neat musical comedy which catches on.

HIPPODROME. — P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—The attraction is "Zig-Zag," by Joe Morrison's company. Stan Paskin, who has the chief comedy part, is as big a favourite as ever. Miss Maisie Terriss is a vivacious and clever performer, and the most prominent in the cast are Messrs. Will Hewitt, James Lomas, Bryan Herbert, and Miss Irene Jackley.

Boots, The Chemists, 139, Westgate-st.; 94-95, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—Mr. Leo Trood presents "Sherlock Holmes."

Boots, The Chemists, 24, Hamilton-st.

HALIFAX.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. Edwin James.—"Brown Sugar" is being presented by Messrs. Wallis and Henson's company, with Pamela Cooper and Tom Walls in leading rôles.

GRAND THEATRE.—P., The Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Mr. Gus Kiddle's revue, "O.K.," is being staged here.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Muriel George and Ernest Butcher, in old folk songs and duets, head the bill, which also contains Johnson and Bert, in "Crankie"; Neville Delwar, entertainer; Billy Hale, comedian; Jack Kellino; Two Canadians, instrumentalists; and Four Julians, gymnasts.

Boots, The Chemists, 1, Corn-market.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—The Whitely Four are appearing here in their pot-pourri act, together with Tony Ward, the Happy Dutch Boy.

HEREFORD.

KEMBLE THEATRE.—M., Mr. E. Stanton Jones; Mus. D., Mr. E. St. John Jones.—J. P. Ling, the versatile entertainer, who pays a welcome return; Pan and Girls, presenting their novelty dancing act; and the Grays, in songs and tableaux, are responsible for the variety portion of the programme.

Boots, The Chemists, 28, High Town.

HITCHIN.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—The Mellow Dees Male Quartette, in selections from operatic and ballad successes; Jack Rann and Maude Rane, "Quarrelsome Comedy in Song"; and pictures.

ILKESTON.

COLISEUM.—L., Mr. Saml. Lloyd; M., Mr. Douglas L. Watson.—Ernest Montefiore presents "The Little Colonel," Merrie MacMarken, Les and Ords, Wal Lesby, Belle Isobel, and pictures.

Boots, The Chemists, 122-124 Bath-st.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Macdonald and Young's Company in "Betty."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morphy.—Peter Pariss, comedian; The Auklands, concertina and dancing; Jubb and Jerome, drum and baton girls; De Baker's Models, living statuary; Peggy Rose and Budd, comedians; Doris Thackuray, vocalist; The Two Asscots, Australian entertainers; Bioscope.

Boots, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. W. Robertson.—Mr. R. Courtneidge is presenting "Paddy the Next Best Thing," which is proving a great draw.

THE KINO.—M., Mr. Percy Dawsone.—Violet Nava Company are appearing here in a musical mélange.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Jimmy Jewel and company, in "Idle-itis," head a good bill this week. Other turns are The Huntings, sensational ladder act; Victor and Velma, speciality act; Musical Burglars, comedy vocalists; Len Drew, coon artist; Dolce Cariello, Italian songstress; and James Hunter, society entertainer.

Boots, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM.—L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet; Mus. D., Mr. W. Sturman—Mr. John Anderson presents "Oh! Harry," the cast including May Mayo, Barney Murphy, and other popular artists.

Boots, The Chemists, 31-32, Market-place.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; Mus. D., Mr. Joseph Smith.—A film version of the old-time favourite melodrama, "The Face at the Window," is shown here and proves to be a great draw, monopolising the major part of the programme. The De Lilo Sisters appear with much effect in whirlwind dancing and bending; and Bert Berry and May Hart contribute a delightful pianoforte entertainment, exploiting a budget of their latest successes.

Boots, The Chemists, 15, Leith-walk.

LEEK.

GRAND THEATRE.—P., L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—First three nights, Mr. Thomas C. Dagnall's Company present "Lord Richard in the Pantry." Thursday, Friday, and Saturday, "Madame Peacock," and other films.

PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass—"The Dancing Fool," and other pictures of interest.

Boots, The Chemists, 47, St. Edward-street, and Sheep Market-street.

LONGTON.

EMPIRE THEATRE.—M. D., Mr. Wm. Hall; B. M., Mr. Norman Edwards; Mus. D., Mr. Harry J. Baynton.—Alfred Denville's Co. in "Proof" and "The Coastguard's Daughter."

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. W. Pearson.—Chas. D. Albert's Co. in repertoire.

Boots, The Chemists, 30-32, Longton-street.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—Mr. Frank Forbes Robertson, supported by a clever cast, is paying a visit to Loughborough. The company, which is under the direction of Nelson King, is presenting during the week three plays, "The Passing of the Third Floor Back," "Mice and Men," and "The Call of the Road."

Boots, The Chemists, 10, Market-place.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Mr. J. H. Shaw presents "The Quaker Girl."

Boots, The Chemists, 27, George-street.

MAIDENHEAD.

HIPPODROME.—P. & M., Mr. Geo. Gude.—Harry Mears is presenting the topical revue, "How Ripping!"

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet.—Mr. A. C. Beattie presents "Sally in Society."

Boots, The Chemists, 10, Market-place.

NEATH.

GNOLL HALL.—P., Gnoll Hall Picture & Variety Co., Ltd.; Sec., Mr. Glyn Getting; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins. — The variety part of the programme for the week includes Dorothy, the girl with two beautiful voices, and Jimmy Basso, comedian, in songs and patter, concluding with pictures.

PALACE.—P., Vint's Theatres, Ltd.; M. M., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—Queenie Leighton, a big favourite here, appears in all her new successes. Samuel Walmsley presents the Operatic Romanies, which includes Janet Warburton, contralto; George L. Kay, baritone; Ramsay Thomas, tenor; conductor, Mr. Philip Browning. Pictures complete.

Boots, The Chemists, 56, Wind-st.

NORTHAMPTON.

OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. Jack H. Turner; Mus. D., Mr. Walter Ashton.—"The Knave of Diamonds" is here, with Stella Patrick-Campbell as Lady Carfax.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Charles Austin in his clever skit, "The Mug," is a great success. Fred Malcolm and Co. also present a sketch, "Arrest that Man!"; Risdon and Vedale, vocalists; Frank Powell, comedian; O'Brien and Harris, comedy duo, and Athlone in art poses complete.

Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—P., The North Shields Theatre Royal, Ltd.; M. D., Mr. Horace Lee; A. M. Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Arthur Roseberry's Company, in "The Silent Watch" and "The Queen's Rival."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. C. H. Lavender.—The Three Daring Reos, in comedy flying trapeze act; Miss Laura Noven, prima donna; and pictures.

Boots, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival; M. D., Mr. S. A. Perman.—"Potash and Perlmutter."

HIPPODROME.—P., Messrs. Bostock and Fitt; M. D., E. M. Nabarro.—Roxy La Rocca, Lily Morris, Clifton and Daisy, Mamie Souttar and Partner, Alf Sims, Joe Marcus and Tony Mariani, Madame Sarah Rees and baritone, Pathé's pictures.

PRINCE OF WALES' CINEMA.—P., F. H. Coopers, Ltd.; M., Mr. G. Harrison.—Jenny Robbins and Partner.

ELECTRIC CINEMA.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Jess and Tony, Anita Hayes.

THATCHED PICTURE HOUSE.—P., Messrs. Bond and Sons; M., Mr. G. Starkey.—Marie Leighton, Ellerslie Pyne.

Boots, The Chemists, 38, London-street, Brigg-street; 6, Coat-lane; 22, Magdalen-street.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Unity Revue Company present their latest success, "The Dodgers."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. Felix Hamilton.—Billy Walters, Scotch comedian; Iris and Marjorie, vocalists and dancers; The Maynards, in a pot-pourri act; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. Ernest R. Abbott's repertoire company, including Miss Ada Abbott and Mr. John Johnson, appear in a series of plays, which includes "The Passions," "Woman and Her Master," "Sapho," and "Neither Wife Nor Maid."

RAMSGATE.

PALACE THEATRE.—P., Mrs. Rene Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Messrs. Wilfred Jesson and Alexander Loftus present "Mutt and Jeff" with Messrs. Frank Melvin and Edward Mervyn in the title-rôles.

Boots, The Chemists, 20-24, Harbour-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus Heck.—C. A. Stephenson presents "A Spanish Romance."

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Fraser; A. M., Mr. Horace Cocks.—Willie Rolls, The Five Petleys, Albert Vivian Peake and Co., Ike and Will Scott, Geo. D'Albert, Hal Wright, Revill and Syd.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Beresford and Pearce present "Great Scott."

Boots, The Chemists, 277-279, Chapel-street; 95-97, Regent-road; 404, Regent-road; 191, Eccles New-road.

SALISBURY.

PALACE THEATRE, LTD.—M. D., Mr. Albany Ward; R. M., Mr. F. Benton; Mus. D., Mr. A. G. Candler.—The first three nights Mr. Oldham Lisle's Company appeared in "In the Night," and a fine representation of Cyril Harcourt's play was given.

Boots, The Chemists, 3, High-street; 29-33, Fisherton-street.

SCARBOROUGH.

OPERA HOUSE.—P., The Grand Opera House (Scarborough), Ltd.; G. M., Mr. G. H. Hawkins.—Pattman and his organ, The Dulcie Sisters, Alex. Liddell, D'Albert, Trevor and Ware, Le Dair, Karr and Kooney, and Maxwell Carew.

Boots, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SOUTHEND.

HIPPODROME. — M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—"Patches" re-sewn (with new material). Cast includes Kitty Colyer, George Hughes, Jimmie Leslie.

Boots, The Chemists, 130, High-street.

SOUTH SHIELDS.

ALEXANDRA THEATRE.—L. & R. M., Mr. Will H. Glaze; Mus. D., Mr. W. Hird.—Mr. John Ridding presents Mr. and Mrs. Matt Melrose in the new musical comedy, "Molly o' Mine."

MARINA THEATRE.—L. & M., Capt. Julian Bainbridge; A. M., Mr. A. Harvey.—Ellis Goodson presents the farcical comedy "Ann," including himself and Douglas Cecil in the principal parts.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—Maris and Stella present the Brothers Hannaway in the musical comedy burlesque, "Oh, I." Supporting the Brothers Hannaway are Mary Carry and Bert Castle, a full chorus, and augmented orchestra.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. Jas. Todd.—Harry Claff, from Drury Lane Theatre, and his partner, in the great scena, "An Arabian Knight," and pictures.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd.—Ellis Barrieton, chorus singer; The Wanglers, speciality artists; and pictures.

Boots, The Chemists, 39, King-street.

ST. ALBANS.

COUNTY HALL.—For three nights only Mr. Sydney Foster presents Miss Sydney Fairbrother and Mr. Owen Nares' great success, "Love Among the Paint Pots."

Boots, The Chemists, The Gables, Market-place.

STIRLING.

ALHAMBRA.—G. M., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D., Mr. Jas. Running.—Nicol and Randolph; Ise Milligan, comedienne; James Houston and Co.; Frank and Nana; Jack Topp, comedian; The Enzers.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—Harry Levaire and George Lawrence present the musical comedy, "Oh! Betsy." Supporting Messrs. Levaine and Lawrence in principal characters are Fred Burnell, Peggy Mackintosh, Joseph Bowling, Cissie Morris, and George Farnley.

HIPPODROME.—P., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—Gilday and Fox, comedians; Mary Connolly, soprano; Anna West, character comedienne; Robby Vincent, dancer; Tom Lee, musician and vocalist; Bella and Morris, comedy couple; and Takeo and Koma Namba, Japo-American entertainers.

Boots, The Chemists, 26, Bridge-street, Brow.

SWINDON.

EMPIRE.—P., The Wiltshire Entertainment Co., Ltd.; M. D., Mr. Alfred Manners; R. M., Mr. Alfred Manners, junr; Mus. D., Mr. Oswald Bentley; S. M., Mr. William Cooper.—Messrs. T. C. Wray, Ltd., present "Kissing Time" here. The cast includes Miss Helen Rose Innes and Mr. Leo Franklin.

Boots, The Chemists, 27-28, Bridge-st.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis; Mus. D., Mr. Wilfred Ludlow.—Mr. Frank M. Rollason and Mr. E. W. Waddy present "A Week-End," the famous Kingsway success.

Boots, The Chemists, 121a, Dunraven-st.

TORQUAY.

THEATRE ROYAL.—M. D. & Licensee, Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Mr. Jack Goodson presents the well-known revue, "Hullo! America of 1921." Miss Peggy O'Dare and Mr. Doddy Hurl are at the head of an excellent cast, which also includes Mr. Gordon Courtney, Mr. Philip H. Ellis, Miss Marjorie Cooper, and Miss Doris Lennox.

PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—The Royal Carl Rosa Opera Company is paying a welcome return visit here with a series of popular operas, opening on Monday night with "Carmen," in which Mr. Gwynne Davies scored a great success as Don Jose. The outstanding feature, however, was the title-rôle, in which Miss Beatrice Waycott (who has local associations with Torquay) was accorded an enthusiastic reception, her rich voice being heard to advantage in all the familiar melodies. Miss Doris Scargill as Frasquita and Mr. Frank Clark as Escamillo both gave capital performances.

Boots, The Chemists, 46-48, Fleet-street.

[*Photo., Black, Torquay.*

CHARLES G. PRICE.

Mr. Charles G. Price, the energetic manager for the Torquay Corporation Entertainments, has made a speciality of municipal entertainments, and knows just what the public require. Before going to Torquay over five years ago, Mr. Price had for three years been at the Ramsgate Royal Victoria Pavilion, which was most successful under his management. The Torquay Pavilion is now one of the best dates in the West, and is visited by most of the first-class touring companies as well as the star artists on the concert platform.

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Monillet; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Sir James Barrie's play "Mary Rose."

Boots, The Chemists, 105, Hamlet Court-road.

WEST HARTLEPOOL.

EMPIRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Three Arizonas, Harry Gunn, Loch and Lomond, The Mongadors, "Carnival" film.

GRAND.—P., The Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—Mr. Frank Weslyn presents the musical comedy revue, "Footlight Frolics," with cast including Will Lindsay, Frank Farrall, Molly West, and the Sisters Roberts.

Boots, The Chemists, 51, Lynn-st.

WHITBY.

SPA THEATRE.—R. M., Mr. Thos. Falkingbridge.—On Monday and Tuesday Miss Hero Hathaway and Miss Vivian Q. Baron, supported by a strong company, presented "Captain Swift, the Bush-ranger," to appreciative houses. On Wednesday "Jack o'Jingles" was staged, and on Friday and Saturday the same company appear in "Caste."

A "SENSIBLE" BEAUTY.

"Beauty," said Elizabeth, "is a talent. Cultivate it, and it increases tenfold; bury it in a napkin, and it dies. In other words," she added, for the benefit of her puzzled little friend, "if you don't take care of your looks, you soon won't have any left to take care of."

The bride looked sad. She was a pretty little thing, very dependent on her colouring for her charm. In the strong light her small face was revealed as being a shade too powdered, the eyelashes darkened artificially; the soft hair a trifle too obviously "waved."

Her strong-minded friend Elizabeth sat with the late afternoon sun pouring over her face and hair, and revealing no flaw in her exquisite skin. Her sober dress was a foil to the whiteness of her neck and the smooth forehead, from which the golden hair rippled back. Dark eyebrows and long curling lashes emphasised the clearness of her eyes. She was good to look at. Yet Elizabeth was apparently scornful of her own good looks, cared little about pretty frocks, and ran a Government department with the greatest efficiency and common-sense.

"Elizabeth," said the Bride, "it's all very well for you to be so sneering about powder and things, but you've got a perfect skin and gorgeous hair. I have to make up a bit."

"My dear child," said Elizabeth, "of course, I take reasonable care of my looks, just as I wash my hands and shine my shoes. You can't leave everything to Nature; we all start well enough—look at babies' skins—but we don't wear well. All this powder has a good enough effect—for a time—but sooner or later your skin gets coarse, and there's no hiding it."

"I wish," said the Bride, "that, instead of lecturing, you would tell me what to do. You say, 'take care of your looks' and 'don't powder,' but what shall I do?"

"Use your common-sense," said Elizabeth. "If you thought deeply, you would soon see that making a mask of cream and powder over your face blocks up the pores and makes your skin rough and spotty. What you want is to peel off the soiled outer skin and give the new one underneath a chance to show itself. Get some ordinary mercolized wax from your chemist, rub it on at night, and wash it off with good soap and water in the morning! Or if you are in a hurry, wash your face *first*, and, before it is quite dry, rub the wax on, and dry your face with a towel. Either of these processes absorbs the old soiled outer skin and leaves the new clean complexion underneath revealed in all its beauty."

"But," objected the Bride, "my nose gets so shiny. I must powder."

"There are other ways of preventing a shiny nose," said Elizabeth. "My secret is a homely one. Just get some cleminite, dissolve it in water, and use it as a lotion for your face and neck. It wants to be rubbed into the skin until it is quite dry, and then it leaves a nice, even bloom and prevents all 'shininess.' Besides, it doesn't look a bit like 'make-up,' it just gives your face a kind of peach-like bloom, which is a distinct asset."

"I suppose," said the Bride, "there is no home-made substitute for rouge, is there? Because, you know, I look dreadful when I'm pale."

Elizabeth thought a minute.

"I don't know why powdered colliandum wouldn't be an excellent thing. It is a soft dull pink, and it tends to deepen a little in a warm room. I should be inclined to try that. Of course, prolactum is the only thing for keeping your lips smooth and healthily red. You know that, of course."

"One more problem," said the Bride. "Before I married, I used to put my hair in curlers. Now I leave it loose at night, because Jack likes to see it down, and, of course, I have

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"CHANGE IT." Marks 9.

Gaumont Production. American. 6-reel Drama, featuring Clara Kimball Young.
GENERAL DESCRIPTION.—Social drama with a melodramatic flavouring. Not quite so much dress as is generally associated with this star, but wardrobe and surroundings are still distinct features. Strong love interest, which will make the picture especially acceptable to women.
STORY.—Young wife runs up a credit account when she cannot afford to do so, and also plays with fire, in the shape of a lover. Leaving her husband she finds her lover no longer wants her, and is forced to work for her living as a cloak-room girl. Husband and wife are reconciled by a mutual friend.
PHOTOGRAPHY.—Well done.
ACTING.—Restrained and effective.

"THE U.P. TRAIL."—Marks 9½.

Benj. B. Hampton Production, released Wardour Films, Ltd. American. 5-reel Drama, starring Kathlyn Williams.
GENERAL DESCRIPTION.—A romance of love and adventure, adapted from Zane Grey's novel. Distinctive feature, the vivid contrasts obtained from Paris dresses and the scenery of the Great Wild West.
STORY.—Warren Neale, a civil engineer, rescues Allie Lee after an Indian massacre. She is left at a trapper's cabin to recover, while Neale goes on to Benton, a rough construction camp. "Beauty" Stanton, the owner of the dancing hall, falls in love with Neale, and nurses him when he is ill. Unable to find Allie, with whom he is in love, he capitulates to "Beauty." Chance brings Allie to her, and after a struggle, the elder woman sacrifices her own love in order to make Neale happy.
ACTING.—A thoroughly sympathetic rendering of the character of "Beauty" is given by Kathlyn Williams, and she makes a splendid foil to the dainty Allie of Margueritte de la Motte. Roy Stewart plays the hero well.
SETTINGS.—Magnificent scenery is pictured in this production, and the indoor settings are thoroughly in keeping.
PHOTOGRAPHY.—Excellent, particularly outdoor scenes.

"THE AMAZING QUEST OF MR. ERNEST BLISS."—Marks 9½.

Hepworth Production. British 6-reel Drama, featuring Henry Edwards and Chrissie White.
GENERAL DESCRIPTION.—A revised and condensed version of the previous film of the same name, by E. Phillips Oppenheim.
STORY.—Concerns the quest for health of a blasé young millionaire. He consults his doctor, who bluntly advises him to try hard work and plenty of it. Bliss discarding for a time his fine clothes and surroundings, decides to earn his own living, and not only succeeds in his search for health, but wins a true-hearted woman for a wife.
ACTING.—Excellent throughout, Miss Chrissie White and Mr. Hy. Edwards, as hero and heroine, being finely matched. Mr. Gerald Ames is also natural in a small part: and Miss Mary Brough, in a comedy rôle, is responsible for many a laugh.
PHOTOGRAPHY.—High class.

"LET NO MAN PUT ASUNDER." Marks 8½.

Skandia Production. Swedish. 5-reel Drama, featuring Ivar Nilsson and Edith Erastoff.
GENERAL DESCRIPTION.—Hardly approaches the high standard of excellence associated with the name of Skandia, and contains two episodes of doubtful taste—the desecration of graves in the churchyard, and of the Crucifix within the church.
STORY.—Shows the soul-torture of a mediæval priest of the Roman Catholic faith, happily married, with young children, as a result of a Papal edict forbidding marriage in the priesthood, and also annulling all marriages previously contracted. An agonising period of indecision—in which his love for his wife and loyalty to the Church are the conflicting motives—ends in the family tie being upheld and the Church—as apart from a sublime faith in the Almighty—repudiated.
ACTING.—Almost painful in its reality on the part of Ivar Nilsson as the sorely tried priest.
PHOTOGRAPHY.—Good on the average, but several scenes too dark to be effective.

"TILLY OF BLOOMSBURY." Marks 9.

Samuelson Production. British. 6-reel Comedy-Drama, starring Edna Best.
GENERAL DESCRIPTION.—Successful screen adaptation of Ian Hay's novel and stage play. Original humour has been excellently "caught," but the action is disjointed in parts. Too much emphasis laid upon last scene, a fault which tends to weaken the earlier reels.
STORY.—Engagement between daughter of the people and young aristocrat, bitterly resented by latter's snobbish mother. In a moment of desperation, the girl enlarges the family position and possessions, and in consequence is forced to carry on the deception. The ruse is soon detected, but the girl puts forward a good defence, and the romance has a happy ending.
ACTING.—Tom Reynolds gives a clever character-study of the broker's man, one of the finest parts he has ever had. Edna Best is her usual dainty self, but appeared a trifle shy of the camera. The supporting cast do excellently in their respective rôles.
PHOTOGRAPHY.—Quite satisfactory.

"PRISONERS OF LOVE."—Marks 10.

Goldwyn Production. American 5-reel Drama, featuring Betty Compson.
GENERAL DESCRIPTION.—A technically perfect film of society life, possessing vital sentiment and unique climax.
STORY.—Blanche Davis is practically turned from home by her father, who is angered by her flirtations. Blanche takes another name, goes to San Francisco, and finds employment in the office of Martin Blair and his partner, James Randolph. Both fall in love with her, but Randolph is the favoured suitor. Eventually she finds herself in her father's house on the eve of the marriage of her sister to the man she loves. Her love triumphs over revenge, and there is every indication that Blanche will discover the real worth of Blair.
PHOTOGRAPHY.—Especially good, particularly in the indoor settings.
ACTING.—In this film Betty Compson comes to the front as star, and achieves a decided triumph.

"SHIPS THAT PASS IN THE NIGHT."—Marks 9.

British Exhibitors' Film. 5-reel Drama, featuring Francis Roberts, Irene Rooke, and Arthur Vezin.
GENERAL DESCRIPTION.—An interesting but lugubrious film, taken amidst the magnificent scenery of the Swiss Alps.
STORY.—On the threshold of a great career, a young architect learns that he is in an advanced stage of consumption, and his only hope lies in the bracing air of the Alps. His ambition killed, he leads there the life of a morose recluse, until the arrival of a young woman similarly afflicted. The couple fall in love, but their romance is short-lived, the girl being run over and killed, the story ending on a vision of the dead girl calling to her sweetheart
ACTING.—Good all round, a particularly convincing and restrained study of the afflicted young man being given by Mr. Francis Roberts.
PHOTOGRAPHY.—Magnificent panoramic and "still" scenes of Alpine scenery and winter sports in full swing are a fine feature. A perfect reproduction of Sir John Colyer's famous picture, "Sentenced to Death," aroused much enthusiasm.

"SONIA."—Marks 10.

Ideal Production. British. 6-reel Drama, starring Evelyn Brent and Clive Brook.
GENERAL DESCRIPTION.—A finely acted and produced British film, which will add further to the high reputation of the producer, Mr. Dennison Cliff.
STORY.—Spoiled society girl awakes to the realisation of life's serious side on the outbreak of war. Her past indiscretions are wiped out in a great effort to atone, and when the man who loves her returns home blind she realises she has earnt the right to accept his love.
ACTING.—Clive Brook cleverly realises the part of David O'Rane, and his pathetic portrayal of the blind soldier is most realistic. Sonia is a rôle which offers many opportunities, and Miss Evelyn Brent has taken the fullest advantage of all of them
PHOTOGRAPHY.—Good.

"COLD STEEL."—Marks 8½.

Robertson Cole Production. 5-reel Drama, starring J. P. McGowan.
GENERAL DESCRIPTION.—A Western story, with a good grip on one's interest. Beautiful settings, strong love interest, and a fair amount of humour.
STORY.—Young engineer comes to Western town to construct reservoir dam, a project much against the wishes of four scoundrels known as the cattle kings. Years before they had robbed "Cold Steel's" father, and the engineer awaits his opportunity for revenge. The cattle kings make the first move, and they are heavy losers. Finally they stake everything on a tremendous explosion, only to fall victims to the ingenuity of "Cold Steel."
ACTING.—J. P. McGowan is a fine actor with an impressive personality. Kathleen Clifford is well cast as his leading lady.
PHOTOGRAPHY.—Excellent.

"THE GOLDEN DAWN."—Marks 9½.

Pathé British Production. 5-reel Drama, starring Gertrude McCoy.
GENERAL DESCRIPTION.—A British subject with some remarkably clever character portrayals.
STORY.—Blind ex-soldier falls in love with young actress. The two become engaged, but their happiness is threatened by the re-appearance of her husband, thought to have been killed in the war. The girl is later arrested on a murder charge, but the blind ex-soldier is able to prove his sweetheart's innocence, and, with the return of his sight, there is a prospect of happiness for the couple.
ACTING.—As the blind man, Warrick Ward was admirable, his performance being natural and sympathetic. Gertrude McCoy was charming as the actress heroine, while Sydney Fairbrother and Mary Brough, in humorous rôles, gave of their best.
PHOTOGRAPHY. — Left little to be desired.

WALTER FORDE COMEDIES.

Zodiac Production. British. 2-reel Comedies.
GENERAL DESCRIPTION.—Two of the most commendable British comedies yet screened. They are funny without being vulgar, and possess many distinctly original points. The sub-titles are delightfully humorous.
STORY.—In the first film screened, "Walter's Winning Ways," we see Walter as a furniture remover. His latest job takes him to a girls' school, where he falls in love with the distressed daughter of the late professor, and helps her to evade the attentions of the villain. Learning that his charmer's father had hidden his wealth in a Chinese idol, Walter successfully bids for the prize, and eventually gains the money and the girl.
In "Walter Finds Father," Captain Fish, C.O.D., mourns for his long-lost son, and Walter, now a builder's assistant, is identified as the missing one. His new life proves none too restful, and he ends up by being forced to fight a duel with a peppery count. The finish finds Walter expelled from the Fish's home as an impostor, but he is not forsaken by Mr. Cupid.
ACTING.—Walter Forde should go far in his particular work, for he possesses a quaint style, which is very pleasing. Marjorie Russel makes an excellent leading lady.
PHOTOGRAPHY.—First-class.

To CINEMA PROPRIETORS.
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PROHIBITIVE FILM PRICES.

A DANGER TO THE INDUSTRY.

The time has surely arrived when a limit should be put upon the prices charged for films. We understand that no less than £500 and £600 per week is being asked from outlying theatres for a two-reeler comedy about to be issued, and approximately higher prices in central London. We admit that the film was a costly one, but when it is taken into account that there are some 4,000 cinemas in the United Kingdom, the profit likely to be made by the renter is out of all proportion. It comes out at the rate of 10s. a foot.

Such exorbitant charges, besides being unfair to the exhibitor, are likely, by forcing prices up, to prove injurious to the industry. The poorer classes pay as much as they are able at present, and if prices soar as they threaten to do, it will end in the public staying away from sheer lack of means.

There is also the case of the theatre proprietor. A two-reel film occupies only about 30 minutes, and the exhibitor naturally has to find other subjects to fill the programme. He has also his staff, lighting, orchestra, and wear and tear of the theatre to pay, and it only needs a simple comparison of the seating capacity of the ordinary theatre with the cost of running to find how remote are the possibilities of making ends meet, apart from clearing a profit.

The price asked for the film in question is far beyond anything ever named before, and is a demand which should be resisted.

C.E.A. ACTION.

At an emergency meeting of the Cinematograph Exhibitors' Association the following resolution was carried unanimously:

"Re 'The Idle Class,' until the prices asked are within 50 per cent. of the old Chaplin contracts, members are to be asked not to sign contracts for the above. An emergency meeting to be called of the National Body of the Association."

GLEANINGS FROM FILMLAND.

Big Film Deal.

The Wardour Film Co., Ltd., through their managing director, Mr. Harry Hibbert, one of the oldest members of the film industry, have, we hear, purchased for £950,000 the entire output of the Hodkinson productions of America. These include powerful stories by Ralph Connor, Zane Grey, Charlotte Bronte, and other famous authors, and feature some of the most celebrated actors and actresses of the world.

Wedding Bells.

A quiet but very pretty wedding was solemnised at St. Andrew's Church, Ingleby, Yorkshire, on Saturday, Sept. 17. The contracting parties are both very well known in Northern trade circles, the bridegroom being Mr. Thos. Chilton, the Northern general manager of the Imperial Film Co., Ltd., and the bride Miss Mary Mack, who for several years has rendered splendid service to the same concern as Mr. Chilton's secretary.

The happy couple received a number of presents, including a handsome salad bowl of cut glass and silver from Mr. and Mrs. Paul Kimberley, the servers being from their children; a Japanese coffee set from Messrs. T. and J. Kimberley and F. W. Tims, of London; and a set of Sheffield plate dessert dishes and a cake stand from the staffs of the Northern branches of the Imperial Film Co., Ltd. Mr. and Mrs. F. W. Morrison, of Newcastle, sent a piece of delicate Royal Worcester china. The honeymoon is being spent in London. Mr. and Mrs. Chilton will make their future home in Manchester.

"Roses in the Dust."

The new "British Screencraft" production, "Roses in the Dust," directed by Capt. Calvert, is to be trade shown at the New Gallery Kinema on Thursday, Oct. 6, at 11 a.m. This is the Gaumont picture with scenes taken at Henley Regatta.

New British Film Company.

Lambart Films, Ltd., a new British producing concern, will shortly present to the Trade their first film, "Romance and Reality," a picture suggested by Arthur Branscombe's book, "The Cradle of the Washingtons." Captain Harry Lambart, who is responsible for the scenario and production, has had twelve years' experience in America, where he directed many of the famous film "stars."

"Class and No Class."

Will Kellino has commenced this week on a new "Westminster" film, entitled "Class and No Class." The story is adapted from a novel written by E. Newton Bungey, and a feature of the picture will be some distinctly interesting character studies. Jerry, the man who made a fortune out of "rags, bottles and bones"—a most lovable and interesting character—is played by Judd Greene, and other characters will be enacted by Marie Ault, Pauline Johnson, David Hawthorne, Tom Coventry, Cecil du Gue, and Betty Doyle. A parrot and a little terrier also play important parts in the story.

How Circus Animals are Trained.

An interesting and instructive interlude is provided at all matinée performances of Frank Bostock's Circus, which is at present touring Scotland, by Mme. Bostock, in the way of an exhibition of how the circus animals are trained. Several horses, ponies, &c., only partly trained, are put through their schooling by Mme. Bostock in full view of the audience. Kindness and firmness and a complete understanding of each individual animal is the system employed by Mme. Bostock, to whom the idea of publicly training the animals was suggested by the recent controversy alleging cruelty to performing animals. Many people interested in animals have warmly congratulated Mme. Bostock on her enterprise, and the splendid condition of the animals testifies to their contentment and good treatment.

Fuller's Enterprises.

The following artists have sailed to fulfil engagements on the Fuller Circuit: Frank Weir and Lottie Poole, per ss. "Ceramic"; Frank Bradley and Alice Hamilton, per ss. "Baradine." Mr. Firmin has been advised the new offices of the company adjoining the Grand Opera House, Sydney, are now in occupation.

SONG POPULARITY.

INTERVIEW WITH MR. FRED DAY.

The popularity of a song nowadays depends so much on the way it is taken up by the dancing world (says Mr. Fred Day, of Messrs. Francis and Day's). It is extremely hard, if not impossible, to get a dividing line between vocal and instrumental music, for there is no doubt that people like to dance to songs they know, and like to hear songs that they have been pleasantly familiar with in the dance halls.

One or two of our most popular numbers—both from a vocal and dancing point of view—have already been introduced to Londoners by the Co-optimists at the Palace. Amongst these are "Coal Black Mammy" and "I Shall Remember Your Kisses." Both Laddie Cliff at the Palace and Miss Ivy St. Helier at the Royalty have done well with this song, and it is a good example of a first-class lyric allied to a catching fox-trot tune.

"Cherie" is another. An American has described this as a "fox-trot" song with a Parisian twist. It has a broad melody with a blending of the "Marseillais" running through it, and is being specially featured by Ada Reeve. At the opening of the Savoy Rooms it was featured as a fox-trot, once again establishing the connection between the song and the dance.

Song That is Also a Waltz.

A song that is also a waltz is "Sweet and Low," our latest ballad. This lends itself admirably to harmonising purposes. Some tunes are so constructed that even amateurs with no musical knowledge at all can put in the parts, and I have noticed this being done with "Sweet and Low." I also heard it harmonised at Margate with a 'cello taking up the seconds, and the effect surprised and delighted me.

These songs, I think, will be the "hits" of pantomime this season, for it is always the songs that are already familiar to audiences that go best in pantomime. But occasionally one finds a pantomime song proper—that is, a song that has not been specially featured as anything else. For instance, one of our present season songs is "An Old-fashioned Garden," and, although it has been produced as a picture number at the Blackpool Winter Gardens, it is what may be called a "proper" pantomime song—a rather rare thing. This song lends itself to production, and if well carried out should provide any producer with a "hit."

Another pantomime song—also a fox-trot—comes from America. While in that country Miss Ella Retford embarked on an unusual venture. She actualy featured an American song, which is a thing very few British artists care to do over there. However, she made such a success with it that she brought it back to England, where it is sure to be snapped up for pantomime.

Following our success with the "Naughty" waltz, which we published last year, we believe we have got a waltz number equally as good, if not better, in "The Mellow 'Cello," which is the work of M. Neil Moret, who is noted for his melodious compositions. I think there will be a big demand for this piece during the season.

A Few Winners.

I must not forget comedy songs, which are always a prominent feature in pantomime. Last year a very successful song was "Oh! By Jingo." This is what the Americans call a "nut" song or a "bimbo." In plain English this means a crazy song, and this year there is another of that ilk in "My Gee-Gee From the Figi Islands." The Versatile Three have made a hit with this number, which tells of a "Gee-Gee" in a side-show. I should explain that "Gee-Gee" does not mean a horse, but stands for a rather alluring savage maiden.

Nor have comedy hits of a less crazy type been forgotten. Three that are bound to figure prominently this year are "The Body in the Bag," "I Might Learn to Love Him Later On," and "Current Puns." The latter is one of the Co-optimist's successes, while the others have been featured by Kirkby and Hudson and Violet Loraine respectively.

I have mentioned a number of songs here, but I do not mean that a pantomime producer should feature a whole catalogue. For one thing, he cannot do so, and for another it would do neither him nor the publisher any good if he did. If a producer picks out just a few winners and concentrates on them it will be better all round. But he should not forget about the popularity of dance music songs when he is drawing up his list.

Cliff Martell.

Cliff Martell, after two years' engagement at The Picture House, Wolverhampton, owing to ill-health, sails on Oct. 8 from Liverpool, per S.S. "Aguila," for the Canary Islands.

Gaston Palmer.

Gaston Palmer, the clever juggling comedian, who is at present appearing in Ireland, returns to town on Monday week for one month, opening at Wood Green, and later at the Palladium and the Victoria Palace.

Neil Kenyon.

Neil Kenyon commenced his season in town at the Hammersmith Palace last week, and his latest scenas were given a most enthusiastic reception at this house. This week Neil is the principal attraction at the Kilburn Empire.

Newham and Latimar.

Newham and Latimar, who will commence a tour in Wales in October, are engaged again for the Ugly Sisters in "Cinderella" pantomime at Christmas.

Laurance Glen.

Something new and original in the way of a ventriloquial entertainment was presented in town for the first time last week at Collins's by Laurance Glen and Co. With a most effective setting representing an artist's studio, Mr. Glen, as a clay modeller, gives a very refreshing act, and the fact that this artist has been booked immediately for tours on the L.T.V. and Syndicate halls is proof that it is welcome to town.

Ella Shields for Australia.

Next week Ella Shields will be leaving us again, not for America, but to fulfil an engagement in Australia extending over ten weeks. Ella, who is sure of a hearty welcome down under, tells us that she will not extend her stay as proposed, and hopes to be back to open in town next March.

THE ENTERTAINMENT MARKET.

ENTERTAINMENT FINANCE.

The Empire's Future.

A profit of over £100,000 for forty weeks' running is estimated to be made by a new company which is announced to take over the Empire, Leicester-square, and an issue of £400,000 in 10 per cent. cumulative participating shares will be made shortly. There are no debentures.

Well-known names are included in the directorate. They are: Lord Lurgan (chairman), Sir William Gentle (managing director of the Palace Pier Company, Brighton, director of the National Diamond Factories, &c.), Mr. Herman Darewski, the well-known composer, and Mr. A. P. Maurice Magnier, theatrical manager, who will be managing director of the company. The value of the freehold is £430,000.

Co-operative Opera.

The British National Opera Company, the new co-operative venture which has already been described in these columns, has effected a remarkable purchase through the liquidators of the Sir Thomas Beecham estate. For a sum of £15,000 the company has secured the whole of the assets of the late Beecham Opera Company. These comprise the scenery, properties, costumes, music library, orchestral scores and instruments, together with the peforming rights, of no fewer than 48 operas.

The directors are determined to secure a solid financial foundation. One-third of the total share capital of £50,000 has already been subscribed. While "big" money is naturally desired, the directors appeal specially to the small investor and sympathiser. They invite every man and woman in the Commonwealth to become a part-owner of their National Opera. Full information may be obtained from the Secretary, British National Opera Co., 64, Haymarket, S.W. 1.

NEW COMPANIES REGISTERED.

CHELTENHAM WINTER GARDEN CO., LTD.—Registered Sept. 16 to carry on the business of threatre, music hall, electric or cinematograph pictures. 1, Crescent Parade, Cheltenham. Capital, £5,000 in 5,000 ordinary shares of £1 each. Directors: E. Baring, Montpellier Chambers, Cheltenham; H. Miller, Horton House, High Street, Cheltenham; F. Norman, Rosemead, Hewlett Road, Cheltenham.

CORONET THEATRES, LTD.—Registered September 16, 132, Seymour Place, Bryanston Square, London, to carry on the business of proprietors of electric, cinematograph, or other theatres. Capital, £50,000 in 50,000 ordinary shares of £1 each. Directors to be appointed by subscribers.

SONOFILMS, LTD.—Registered September 21, 30, Gerrard Street, W. 1, to carry on the business of manufacturers of all classes of cinematograph films. Capital, £2,075 in 2,000 preference ordinary shares of £1 each and 1,500 founders' shares of 1s. each. Directors: A. H. Smith, 14a, Pembridge Crescent, Bayswater, W. 2; T. Norris, 14a, Pembridge Crescent, Bayswater, W. 2; H. E. Hartley, 30, Gerrard Street, W. 1.

"SHAKESPEARE IN MASKS."

Mr. Sivori Levev is announced to give a special recital of "Shakespeare in Masks," with songs from the plays, on Saturday evening next at Steinway Hall. The characters include the pedant, the braggart, the hedge-priest, the clown, the boy, the jester, the old man, and the waiting woman. Mr. Sivori Levey has succeeded in manufacturing some remarkable facial disguises, and his clever and original entertainment, with its musical setting, should on its merits attract a crowded audience.

The Strolling Players' Amateur Orchestral Society have secured the services of Mr. Edwin M. Briggs to undertake the duties of the concert agency. Mr. Briggs, it will be recalled, has been conducting his own agency at 233, Regent-street, W., for some months past.

LONDON SUBURBAN THEATRES.

"THE NAME."

Dramatic Sketch, in One Act, by Dion Titheradge; Produced at the Kennington Theatre, on Monday, September 26.
Gilbert Tarry ..... Charles Kenyon.
Ralph Grayling .... Albert Chapman.
Holford ..... John C. Laurence.
Mrs. John Barton .... Frances Dillon.
The scene of this sketch is laid in the study at the house of Mrs. Barton, whose husband, a private inquiry agent, has been shot dead. His partner, Ralph Grayling, determines to unravel the mystery of Barton's death. He informs the assembled company, consisting of Mrs. Barton, Gilbert Tarry, her lover, and the butler, Holford, that before Barton died he mentioned a name. This name Grayling places in an envelope on the mantelpiece, and the plot is so cleverly developed that it is not till the last few minutes that the actual murderer is revealed. Mr. John C. Laurecne, in addition to producing the piece, gives an admirable performance as Holford; Mr. Albert Chapman presents a consistent portrayal as Grayling, and Miss Frances Dillon and Charles Kenyon are well cast as Mrs. Barton and Gilbert Tarry respectively. The piece was heartily received by an enthusiastic audience.

THE GRAND, CROYDON.

Mr. T. C. Wray's charming production, "The Blue Lagoon," is proving an immense and well-deserved success here this week. The company is an excellent one, and the players without exception carry out their parts very capably. The scenes are delightfully depicted, the vivid colouring especially adding a truly Pacific tone to the romantic settings, and they are further enhanced by the clever electrical devices carried by the company, the wreck and storm scenes being singularly effective.
Of the players, special mention should be made of Charles Leighton, who excels in the role of Paddy Button; Edna Ruffell and Donald Fish, as the two children, both of whom act and speak exceedingly well.
Violet Warner make a most charming Emmeline, and is admirably suited to the part. John Hamilton, as Dick the youth, sustains that role with ability. The two act together in good style, and they are heartily applauded and recalled.
Charlton Hutchinson (Captain Le Farge), Fred Leyton (Guy Nebourg), S. Elwyn Leslie (Mr. Lestrange), Herbert Garrett (Captain Fountain), Frederick Spooner (Mr. Wannaker), Mary Christine (Mrs. Fountain), all do well in their respective parts. The incidental music, by Clive Carey, is well rendered by an augmented orchestra under the direction of Mr. Paul Sterman.
Mr. Cyril Royce, the popular general manager, is untiring in his efforts to study the comforts and wishes of his patrons in every way. His latest innovation—the introduction of a dress-night on Fridays—has met with a large measure of success.

In Aid of Lifeboat Institution.

A matinée in aid of the Royal National Lifeboat Institution drew a crowded audience to the Leeds Empire on Thursday, amongst those present being the Lord Mayor and Lady Mayoress of Leeds, and Lord Mayor and Lady Mayoress of Bradford. The following well-known artists contributed to the programme: Donald and Carson; Vivian Foster; Ella Retford; Rich and Galvin; Eddie Gray; St. Juste and Higgins; Frederick Sylvester and Co.; Scot Gibson, and Marie Novello. The Institution should benefit materially, as both artists and staff (from the Empire and Hippodrome) gave their services.

Howard Rogers.

Last week, at Walthamstow, Howard Rogers opened in town after a ten weeks' provincial tour, which included a most successful visit to the West of England at Exeter and Bristol. When Howard plays his first return date at Walham Green in the New Year he will present an entirely new act

Germolene in First Aid

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ON THE ROAD.

PLAYS.

* ABBOTT'S (E. R.) REP. CO.—Sept. 26, Grand, Pentre.
ABRAHAM LINCOLN.—Oct. 3, County, St. Albans (3).
* ARCADIANS, THE.—Sept. 26, O.H., Manchester; Oct. 3, Court, Wigan.
* ARMITAGE AND LEIGH REP. CO.—Sept. 26, Court, Warrington; Oct. 3, Hip., Altrincham.
AT THE HOUR OF MIDNIGHT.—Sept. 26, Met., Glasgow; Oct. 3, Met., Glasgow.
* AT THE VILLA ROSE.—Oct. 3, Pleas. Gdns., Folkestone.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Sept. 26, Prince's, Bradford.
* BEGGAR'S OPERA.—Sept. 26, Prince's, Bristol; Oct. 3, D.P., Eastbourne.
* BEHIND THE SCENES.—Oct. 3, Empire, Taunton.
* BELLE OF NEW YORK (BANNISTER HOWARD).—Sept. 26, T.R., Peterborough.
* BENSON (F. R.) CO.—Sept. 26, County, Reading; Oct. 3, Pier, Weston-s.-Mare.
* BETTY (MACDONALD AND YOUNG). Sept. 26, Lyceum, Ipswich; Oct. 3, T.R., King's Lynn.
BEYOND THE VEIL. — Sept. 26, T.R., Crook.
* BIRD OF PARADISE (BUTT).—Sept. 26, Court, Liverpool; Oct. 3, King's, Glasgow.
* BLUE LAGOON (BANNISTER HOWARD).—Sept. 26, T.R., King's Lynn.
* BLUE LAGOON (REANDEAN).—Sept. 26, Alhambra, Glasgow; Oct. 3, O.H., Manchester.
* BLUE LAGOON (T. C. WRAY) (No. 1). —Sept. 26, Swansea; Oct. 3, Newport.
* BLUE LAGOON (T. C. WRAY) (No. 2). —Sept. 26, Croydon; Oct. 3, Burton.
* BOY O' MY HEART.—Sept. 26, Palace, Yeovil (3), T.R., Barnstaple (3).
* BROWN SUGAR (MAINWARING DUNSTAN).—Sept. 26, T.R., Bury St. Edmunds; Oct. 3, County, Bedford.
BUCCANEERS, THE.—Sept. 26, Pal., Leicester; Oct. 3, Grand, Hanley.
* BULLDOG DRUMMOND.—Sept. 26, Lyceum, Edinburgh; Oct. 3, Court, Liverpool.
* CARL ROSA OPERA CO.—Sept. 26, New, Cardiff; Oct. 3, P.T., Bristol.
* CARL ROSA OPERA CO.—Sept. 26, O.H., Torquay; Oct. 3, T.R., Plymouth.
* CARL ROSA OPERA CO. (N.).—Sept. 26, O.H., Cheltenham; Oct. 3, O.H. Coventry.
* CARL ROSA OPERA CO. — Sept. 26, O.H., Chester.
CARNIVAL (MATHESON LANG).—Sept. 26, T.R., Huddersfield.
CATCH OF THE SEASON.—Sept. 26, Palace, Richmond.
* CHARLEY'S AUNT.—Sept. 26, T.R., Leamington; Oct. 3, T.R., Nottingham.
* CHARLEY'S AUNT (CECIL BARTH AND BANNISTER HOWARD).—Sept 26, Deal; Oct. 3, Ashford (3).
CHARLIE GOES EAST.—Sept. 26, Hippo., Devonport.
* CHARM SCHOOL, THE (MACDONALD AND YOUNG).—Sept. 26, Gaiety, Dublin; Oct. 3, O.H., Harrogate.
CHARM SCHOOL (MURRAY DAWE AND EDELSTEN).—Oct. 3, Emp., Preston.
* CHU CHIN CHOW (GROSSMITH AND MALONE).—Sept. 26, O.H., Harrogate; Oct. 3, New, Wimbledon.
* CINDERELLA MAN.—Sept. 26, Brixton Theatre, S.W.; Oct. 3, W.P., Brighton.
CIRCUS QUEEN.—Sept. 26, King's, Dundee; Oct. 3, Coliseum, Glasgow.
* CORENTEZ (LEAH) REP. CO.—Sept. 26, T.R., Sheffield.
* COUNT X.—Sept. 29, Palace, Salisbury (3).
* DADDIES.—Oct. 3, T.R., Peterborough.
* DADDY LONGLEGS (MACDONALD AND YOUNG).—Sept. 26, Alh. Stourbridge (3), O.H., Kidderminster (3); Oct. 3, T.R., Torquay.
DEANE (HAMILTON) CO.—Sept. 26, T.R., Merthyr; Oct. 3, Queen's Hall, Minehead.
DESTINY.—Sept. 26, Regent, Longton.
DORELL (W. L.) REPERTOIRE CO.—Sept. 26, Kinema, Bultivant.
DORAN (CHAS.) SHAKESPEAREAN CO.—Sept. 26, O.H., Coventry; Oct. 3, Empire, Swindon.
* EDMONDS' (E. VIVIAN) REP. CO.—Sept. 26, T.R., West Bromwich; Oct. 3, T.R., West Bromwich.
* ELIZA COMES TO STAY (PAYNE SEDDON).—Sept. 26 O.H., Wakefield.
* FAIR AND WARMER (L. WILLOUGHBY, LTD.).—Sept. 26, T.R., Aldershot; Oct. 3, Palace, Newark.
* FANNY'S FIRST PLAY and PYGMALION (CHAS. MACDONA).—Sept. 26, Rep., Plymouth.
FIND THE LADY.—Sept. 26, Hip., Bury.
* FORBES-ROBERTSON (FRANK).—Sept. 26, T.R., Loughborough; Oct. 3, T.R., Dewsbury.
FRENCH LEAVE (BLUE CO.).—Sept. 26, Golders Green; Oct. 3, Brixton.
FRENCH LEAVE.—Sept. 26, T.R., Bournemouth.
* GAME, THE (H. V. NEILSON).—Sept. 26, Playhouse, Cardiff.
* GARDEN OF ALLAH.—Sept. 26, T.R., Leeds; Oct. 3, Alex., Hull.
* GARROD (W. V.) REP. CO.—Sept. 26, Empire, Greenock; Oct. 3, Pav., Dundee.
* GIPSY PRINCESS.—Oct. 3, T.R., York.
* GIRL FOR THE BOY.—Sept. 26, Empire, Ashton-u.-Lyne.
* GIRL IN THE TAXI.—Oct. 3, Palace, Salisbury.
* GOING UP (MACDONALD AND YOUNG). — Sept. 26, Aquarium, Yarmouth; Oct. 3, New, Cambridge.
* GREAT LOVER.—Sept. 26, Lyc., Sheffield; Oct. 3, T.R., Leeds.
HAPPY MAN.—Sept. 26, Palace, Durham; Oct. 3, T.R., Seaham.
* HATHAWAY BARON REPERTOIRE CO.—Sept. 26, Spa, Whitby; Oct. 3, T.R., Darlington.
* HEART OF A CHILD.—Sept. 26, Pleasure Gardens, Folkestone; Oct. 3, T.R., Brighton.
* HIGH JINKS (MORETON AND HEATH).—Sept. 26, T.R., Bath; Oct. 3, Palace, Gloucester.
* HIS CHINESE BRIDE.—Sept. 26, Empire, Croydon.
* HIS LADY FRIENDS.—Sept. 26, Sandonia T., Stafford; Oct. 3, Hippo., Richmond.
HIS LITTLE WIDOWS.—Sept. 26, Grand, Bedford; Oct. 3, Grand, Croydon.
* HUNKY DORY.—Sept. 26, T.R., Brighton.
IN THE NIGHT.—Sept. 26, Pier, Herne Bay.
* IRENE (BUTT).—Sept. 26, Grand, Blackpool; Oct. 3, Grand, Leeds.
* IRENE (MACDONALD AND YOUNG) (NORTH).—Sept. 26, T.R., Lincoln; Oct. 3, P.O.W., Grimsby.
* IRENE (MACDONALD AND YOUNG) (SOUTH).—Sept. 26, Grand, Mansfield; Oct. 3, T.R., Stockport.
* IT.—Sept. 26, Grand, Brighton; Oct. 3, Emp., Woolwich.
* JEFFERSONS, THE.—Sept. 26, Opera House, Buxton; Oct. 3, Palace, Watford.
KIDDIE O' MINE (A. CO.).—Sept. 26, Hippo., Queen's Park, Manchester; Oct. 3, Elephant and Castle Th., S.E.
KIDDIE O' MINE (B CO.).—Sept. 26, Pal., Lincoln; Oct. 3, Victoria, West Stanley.
KIMBERLEY AND CLYDE'S REP. CO.—Sept. 26, Palace, Bordesley; Oct. 3, Palace, Bordesley.
* KISSING TIME (T. C. WRAY).—Oct. 3, New, Port Talbot.
* KITTY FROM KENSINGTON.—Sept. 26, Hip., Burslem; Oct. 3, Palace, Maidstone.
* KNAVE OF DIAMONDS.—Sept. 26, O.H., Northampton; Oct. 3, New, Oxford.
* (K)NIGHT OF THE GARTER.—Oct. 3, Town Hall, Pontypridd.
LADY SLAVEY.—Sept. 26, Palace, Tynemouth; Oct. 3, Alex., Birmingham.
* LA POUPEE.—Sept. 26, T.R., Bolton; Oct. 3, Shakespeare, Liverpool.
LAWRENCE (LEONARD) REP. CO.—Sept. 26, Spa, Bridlington.
* LAWSON (ENNIS) REPERTORY CO. —Sept. 26, T.R., Bristol; Oct. 3, O.H., Coventry.
* LILAC DOMINO (MACDONALD AND YOUNG).—Sept. 26, O.H., Southport; Oct. 3, Grand, Wolverhampton.
* LITTLE BIDDY O'FARRELL.—Sept. 26, Globe, Consett.
* LITTLE DUTCH GIRL (BUTT).—Sept. 26, Grand, Hull; Oct. 3, Prince's, Manchester.
* LITTLE DUTCH GIRL (HUTCHISON).—Sept. 26, T.R., Rochdale; Oct. 3, T.R., Blackburn.
LVE AMONG THE PAINT POTS.—Sept. 26, T.R., Bognor; Oct. 3, Lyceum, Ipswich.
* MACKEY (CHALMERS) REPERTOIRE CO.—Sept. 26, Princess's, Glasgow.
* MAID OF THE MOUNTAINS (S.) (MACDONALD AND YOUNG).—Sept. 26, Perth T., Perth; Oct. 3, Pavilion, Ayr.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG) (N.).—Sept. 26, Palace, Newark; Oct. 3, Grand, Mansfield.
* MAID OF THE MOUNTAINS (GEO. EDWARDES).—Sept. 26, T.R., York; Oct. 3, Gaiety, Dublin.
* MAN WHO CAME BACK.—Sept. 26, T.R., Chatham; Oct. 3, T.R., Bristol.
* MARY (MACDONALD AND YOUNG). —Sept. 26, D.P., Eastbourne; Oct. 3, Grand, Croydon.
* MARY ROSE.—Sept. 26, T.R., Birmingham; Oct. 3, New, Cardiff.
* MARY ROSE.—Sept. 26, Palace, Westcliff; Oct. 3, T.R., Lincoln.
* MIDNIGHT WEDDING.— Sept. 26, King's, Kilmarnock.
* MILLANE (JOSEPH) REP. CO.—Sept. 19, T.R., Oldham.
* MIS' NELL O' NEW ORLEANS (BOUCICAULT AND LIMPUS).—Sept. 26, P.O.W., Birmingham; Oct. 3, P.O.W., Birmingham.
* MOLLY O' MINE.—Sept. 26, Alex., South Shields.
* MR. MANHATTAN.—Sept. 26, Alhambra, Bradford.
* MR. PIM PASSES BY (BOUCICAULT AND LIMPUS).—Sept. 26, P.O.W., Birmingham; Oct. 3, P.O.W., Birmingham.
* MY OLD DUTCH (CHEVALIER).—Sept. 26, Empire, Preston; Oct. 3, O.H., Northampton.
MY OLD DUTCH (NORMAN).—Sept. 26, West Stanley.
MYSTERY OF THE YELLOW ROOM.—Sept. 26, Palace, Salisbury (3), T.R., Worthing (3); Oct. 3, O.H., Cheltenham.
MY SWEETHEART (L.M.A.)—Sept. 26, T.R., Kidderminster.
* NAUGHTY WIFE (MACDONALD AND YOUNG).—Sept. 26, County, Shrewsbury (3), Alhambra, Stourbridge (3); Oct. 3, Grand, Luton.
NEILSON (JULIA) AND FRED TERRY. —Sept. 26, O.H., Blackpool; Oct. 3, T.R., Birmingham.
NEILSON TERRY (PHYLLIS) CO.—Sept. 26, H.M., Aberdeen; Oct. 3, O.H., Middlesbrough.
* NIGHTIE NIGHT.—Sept. 26, T.R., Dewsbury; Oct. 3, T.R., Halifax.
* NIGHT OUT, A (GROSSMITH AND MALONE).—Sept. 26, King's, Glasgow; Oct. 3, Lyceum, Edinburgh.
* NIGHT OUT, A.—Sept. 19, Lyc., Ipswich.
NOBLE BROTHER (THWAITES).—Sept. 26, Coliseum, Aberystwyth (3), Guildhall, Brecon (3); Oct. 3, Cork.
* NOTHING BUT THE TRUTH (MACDONALD AND YOUNG).—Sept. 26, Opera House, Kidderminster (3), County, Shrewsbury (3); Oct. 3, T.R., Barry.
OH! BETSY.—Sept. 26, T.R., Stockport; Oct. 3, Palace, Chatham.
* OH! JOY (MORETON AND HEATH). Sept. 26, T.R., Bath; Oct. 3, Palace, Gloucester.
* O'MARA OPERA CO.—Sept. 26, King's, Edinburgh.
OSMOND'S (MRS. FRED) REP. CO.—Sept. 26, Regent, March; Oct. 3, T.R., Bury St. Edmunds.
* PADDY THE NEXT BEST THING.—Oct. 3, Grand, West Hartlepool.
* PADDY THE NEXT BEST THING (YELLOW).—Oct. 3, Lyceum, Sheffield.
* PARTNERS, THE.—Sept. 26, Onera House, Buxton; Oct. 3, Palace, Watford.
* PEG O' MY HEART (MACDONALD AND YOUNG).—Sept. 26, T.R., Ashton-u.-Lyne; Oct. 3, T.R., Huddersfield.
* PERI, THE SLAVE OF LOVE.—Sept. 26, T.R., Plymouth; Oct. 3, T.R., Portsmouth.
POLLY WITH A PAST.—Sept. 26, T.R., Portsmouth; Oct. 3, T.R., Exeter.
POTASH AND PERLMUTTER.—Sept. 26, T.R., Norwich.
* PRETTY PEGGY (CHARLES RUSS).—Sept. 26, Hippo., Aldershot; Oct. 3, Empire, Penge.
* PRIVATE SECRETARY (CECIL BARTH and J. BANNISTER HOWARD).—Sept. 26, Deal; Oct. 6, Ashford (3).
* PURPLE LADY, THE. — Sept. 26, Palace, Gloucester.
* PYGMALION.—Sept. 26, Rep., Plymouth.
* QUAKER GIRL.—Sept. 26, Luton; Oct. 3, Kidderminster.
REPERTORY GRAND OPERA CO.—Sept. 26, Grand, Abingdon.
RIDDING OPERA CO. (JOHN).—Sept. 26, Grand, Doncaster.
* ROMANCE.—Sept. 26, Grand, Southampton; Oct. 3, T.R., Bournemouth.
* ROMANCE OF THE ROSARY.—Sept. 26, Court, Wigan.
* ROMANTIC AGE (H. V. NEILSON).—Oct. 29, T.R., Bognor.
* ROTTERS.—Sept. 26, T.R., Inverness; Oct. 3, T.R., Perth.
ROXANA.—Oct. 3, Pavilion, Weymouth.
* ROYAL DIVORCE.—Sept. 26, Pall., Aberdare; Oct. 3, Empire, Tonypandy.
* SAFETY MATCH.—Sept. 26, T.R., Nottingham; Oct. 3, Opera House, Leicester.
* SEVEN NIGHTS IN LONDON.—Sept. 26, Palace, Manchester; Oct. 3, T.R., Sacriston.
SHELLEY (HERBERT) REP. CO.—Sept. 26, Court, Wigan.
* SHERLOCK HOLMES. — Sept. 26, King's, Greenock.
SIGN OF THE CROSS.—Sept. 26, T.R., Hanley; Oct. 3, Lyceum, Crewe.
* SILENT WATCH.—Sept. 26, Newcastle.
* SILVER KING (BANNISTER HOWARD).—Sept. 26, Victoria, Burnley; Oct. 3, Palace, Nelson.
* SKITTLES (TAYLOR PLATT).—Sept. 26, T.R., Barrow.
* SOUTHERN MAID (GEORGE EDWARDES, LTD.).—Sept. 26, O.H., Oldham; Oct. 3, Alhambra, Barnsley.
* SPANISH ROMANCE, A. — Sept. 26, Palace, Redditch.
* SYBIL (GEORGE EDWARDES).—Sept. 26, T.R., Exeter; Oct. 3, T.R., Hanley.
* SYBIL (GEORGE EDWARDES) (N.).—Sept. 26, T.R., Newcastle; Oct. 3, Grand, Hull.
* TARZAN OF THE APES.—Sept. 26, Emp., Penge.
THREE WEEKS.—Sept. 26, W.P., Brighton.
* THREE WISE FOOLS.—Sept. 26, Yarmouth; Oct. 3, Cardiff.
* TILLY OF BLOOMSBURY (GROSSMITH AND MALONE CO.).—Sept. 26, Prince's, Manchester; Oct. 3, Prince's, Bradford.
* TILLY OF BLOOMSBURY.—Oct. 3, Grand, Oldham.
* TO-NIGHT'S THE NIGHT.—Sept. 26, Lyceum, Crewe; Oct. 3, St. John's T., Warwick.
TRIMMED IN SCARLET.—Oct. 3, Palace Pier, Brighton.
UNCLE TOM'S CABIN.—Sept. 26, Hip., Eastbourne.
VERY IDEA, THE. — Sept. 26, Palace, Brighton.
* WHO'S HOOPER?—Oct. 3, T.R., Bath.
YOUNG PERSON IN PINK.—Sept. 26, Hip., Rugby; Oct. 3, Opera House, Scarborough.

REVUES.

AFGAR.—Oct. 3, O.H., Blackpool.
* ALL ABOARD. — Sept. 26, Coliseum, Portsmouth.
ALL HANDS ON DECK.—Sept. 26, Coliseum, Long Eaton.
BARE BACKS.—Sept. 26, Alhambra, Barnsley.
BOW-WOW.—Sept. 26, Empire, West Bromwich; Oct. 3, Pav., Leicester.
* BUZZ ALONG. — Sept. 26, Queen's, Leeds.
* CANDY GIRL.—Sept. 26, T.R., Barry; Oct. 3, T.R., Pontypool.
CLIQUE.—Sept. 26, Palace, Redruth.
DINGLE DELL FOLK.—Sept. 26, Hip., Colchester.
DODGERS, THE.—Sept. 26, Theatre, Paisley.
* DOTTS AND DASHES.—Sept. 26, T.R., Bury.
* DREAM GIRL.—Sept. 26, T.R., Smethwick; Oct. 3, T.R., Wolverhampton.
EYE-OPENER.—Sept. 26, Hip., Altrincham.
* FAR EAST, THE.—Sept. 26, O.H., Dudley; Oct. 3, Palace, Southampton.
* FOLLIES OF 1921.—Sept. 26, Grand, Hanley; Oct. 3, Grand, Birmingham.
FOOTLIGHT FROLICS.—Sept. 26 Grand, Hartlepool; Oct. 3, T.R., North Shields.
* FRENCH BEANS.—Sept. 26, King's, Southsea.
GEE-WHIZ.—Sept. 26, T.R., Coatbridge; Oct. 3, Alhambra, Stirling.
GREAT SCOTT!—Sept. 26, Hip., Salford.
HAVE ANOTHER.—Sept. 26, Victoria T., Stanley.
HEADS OR TAILS. — Sept. 26, Empire, Edmonton; Oct. 3, Coliseum, Portsmouth.
HELLO! BLACKPOOL.—Sept. 26, Empire, Dewsbury; Oct. 3, Hip., Huddersfield.
HELLO! CHARLIE.—Sept. 26, Empire, Perth.
"HOOCH AYE!"—Sept. 26, T.R., Middlesbro'.
HOW RIPPING.—Sept. 26, Hippo., Maidenhead.
ITEMS.—Oct. 6, County, St. Albans (3).
JACK IN THE BOX.—Sept. 26, T.R., Aston.
JINGLES.—Sept. 26, Empire, Newport; Oct. 3, Empire, New Cross.
JOY-NIGHTS.—Sept. 26, T.R., Hyde.
KEEP GUESSING.—Sept. 26, Grand, Falkirk; Oct. 3, Empire, York.
* KICK OFF.—Sept. 26, Hippo., Bolton.
LADS OF THE VILLAGE.—Sept. 26 Pavilion, Glasgow.
LONDON TO BAGDAD.—Sept. 26, Emp., Chatham.
MAID OF THE SOUTH.—Sept. 26, Palace, Ammanford.
MORE SPLASHES.—Oct. 3, Palace, Bradford.
MR. TOWER OF LONDON. — Sept. 26, Alex., Birmingham; Oct. 3, New, Northampton.
* MUMMING BIRDS.—Sept. 26, Empire, Dublin.
NAUGHTY NAUGHTY.—Sept. 26, T.R., Wolverhampton; Oct. 3, T.R., Aston.
NOTHING DOING.—Sept. 26, Empress, Brixton, S.W.
ODDS AND ENDS.—Sept. 26, Palace, Chatham.
* OH! DOLLY.—Sept. 26, T.R., Darlington.
OH! HARRY.—Sept. 26, Coliseum, Kettering.
OH, I!—Sept. 26, Emp., South Shields; Oct. 3, Emp., West Hartlepool.
OH! SADIE.—Sept. 26, Empire, Taunton.
* O.K.—Sept. 12, Hippo., Bolton.
* PASSING SHOW OF 1921.—Sept. 26, O.H., St. Helens; Oct. 3, West Hartlepool.
PATCHES.—Sept. 26, Hip., Southend; Oct. 3, Empire, Kilburn.
PINS AND NEEDLES.—Sept. 26, Hip., Newcastle; Oct. 3, Hippo., Sheffield.
* PRETTY PEGGY (LEW LAKE).—Sept. 26, Hip., Aldershot.
PRETTY POLLY.—Sept. 26, Town Hall, Tredegar.
* REDHEADS, THE.—Sept. 26, Pavilion, Wombwell.
* SCRAP BOOK.—Sept. 26, Palace, Manchester; Oct. 3, Pal., Manchester.
SEE THE IDEA.—Sept. 26, Hip., Cannock.
* SET FAIR.—Sept. 26, Olympia, West Bromwich.
* SHIP AHOY!—Sept. 26, Palace, Caerphilly.
* SONS OF THE SEA.—Sept. 26, Emp., Shepherd's Bush.
SPANGLES.—Sept. 26, Hip., Ilford; Oct. 3, Hip., Portsmouth.
* SPLINTERS OF 1921.—Sept. 26, Hip., Portsmouth.
SPOT-RED.—Sept. 26, King's, Herne Bay.
SWEET FANNY ADAMS.—Sept. 26, Hip., Gateshead.
TA-TA, BELLA.—Sept. 26, Hippo., Wigan.
THERE YOU ARE, THEN!.—Sept. 26, Elephant and Castle, S.E.
TICKLED TO DEATH.—Sept. 26, Hippo., Rotherham.
WAIT A MOMENT.—Oct. 3, Emp., South Shields.
WEDDING BELL(E)S.—Sept. 26, Queen's, Castleford; Oct. 3, Hip., Gloucester.
* WHAT ABOUT IT?—Sept. 26, Crown, Eccles.
WHAT A LAD!—Sept. 26, Empire, Ebbw Vale.
WHAT A LIFE.—Sept. 26, T.R., St. Helens.
* WHIRLIGIG, THE. — Sept. 26, T.R., Edinburgh.
WHIRLS AND GIRLS.—Sept. 26, Hippo., Bilston.
WONDERFUL NIGHTS.—Sept. 26, Hip., Chesterfield.

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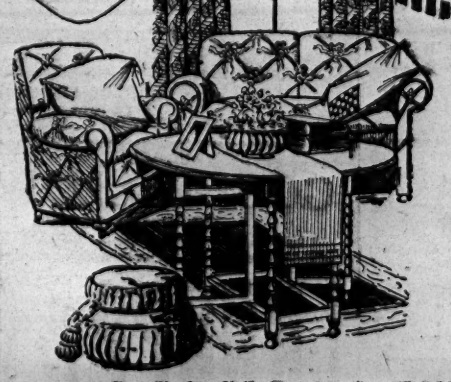
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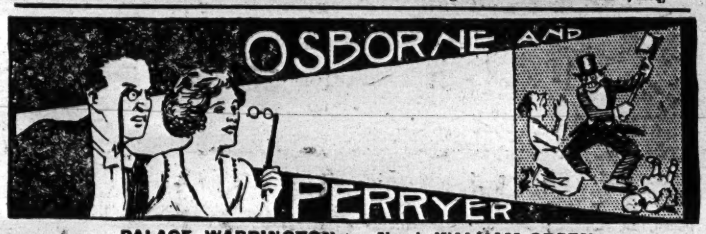

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 3, 1921.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for :—
Miss Maud Allan, "En Casserole," Courtice Pounds and Aileen D'Orme, Marriott Edgar in "Learning a Trade," Mullaney Brothers, Marie Lawton, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for :—
Lew Lake's "Sons of the Sea" Company, as booked.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for :—
Sylvia, Miller and Canning, Peter Pariss, Yvonne Dellow, "A Sister to Assist 'Er," George Jackley, Mutt and Jeff, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for :—
Esme Willard, "Old Memories," Cornalla and Eddie, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for :—
Delvaines' Marionettes, Rupert Ingalese, Malcolm Scott, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for :—
Lew Lake's "Splinters" Company, as booked.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for :—
Holson and Bert, Yetta, "Auntie" and her Crazy Cyclists, Fox and Rose, Herbert Clifton, Bioscope.

THE LEICESTER PALACE.

Rehearsal at 12 noon for :—
Corri and Cervi, Megan Bros., Caron Troupe, A. C. Aston, Howard Rogers. Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
Bond Rowell, Harry Herbert, Cameo, Jack and Evelyn, Fayre Four, Four Madcaps, Bioscope.
(Matinees, Monday and Tuesday.)

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.

Pictures and Varieties.

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THE ALHAMBRA, LONDON, W.C.

Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Oct. 3rd, 1921

LONDON PAVILION.

C. B. Cochran's Production "Chauve Souris."

OXFORD.

Rehearsal at 12.
C. B. Cochran's Production "League of Notions."

METROPOLITAN.

Rehearsal at 12.15.
Elliott Savonas. Bessie Clifford.
Mrs. Bert Gilbert and Co. Carr Lynn.
Walter O'Brien. Scott Argyle.
Brady and Dunn. Molly Drew.

CHELSEA PALACE.

Rehearsal at 12.
Rameses. The Melody Makers.
Fred Maitland & Co. Kemble and Morton.
Phil Bransby. The Stellios Violet Levy.
Dorane and Wood.

WALTHAMSTOW PALACE.

Rehearsal at 1.
Horton and La Triska.
The Balalaika Orchestra.
Three Sisters O'Hara. Delsi Trio.
Julien Vedey. Key and Keyworth.
Daisy Leon. Bert Harrow.

WATFORD PALACE.

Rehearsal at 1.
Albert Douglas presents Wilfred Shine and Co. in "The Jeffersons."

BRIXTON EMPRESS.

Rehearsal at 12.
Harry Slingsby presents "Oh Laugh."
Joe and Willy. Jack Holden.

EUSTON.

Rehearsal at 12.
Zorondo la Bella. Egbert Bros.
Byron and Byron. Norman Carroll.
Haydee's Miniature Theatre. Rene Dawes.
The Four Revels. Smith and Walker.

SOUTH LONDON.

Rehearsal at 12.
Mary Mayfren & Co. in "Devil's Tinder."
Barton and Ashley. The Osborne Trio.
Russell and Durbin. Orpheus Trio.
Peggy O'Hara. Lily Pacey, etc.

EAST HAM.

Rehearsal at 12.
Kirkby and Hudson. Harry Champion.
The Sutcliffe Family. The Four Storks.
The Cardles. Tommy Davis.
May and Crawford, etc.

TOTTENHAM.

Rehearsal at 12.
Henri de Vries & Co. in "Making Money."
Three Scamps Elsie Southgate.
Chas. Grantley. Frank Maura.
Two Meurs. Madge Bilton and Max.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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